

ARMY NEWS

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MARCH 1-14, 1913

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THE
YEAR OF
14-18

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EDITOR'S LETTERS

SIR:

I want to congratulate you on your article written by Robert C. Smith on "Brazil Builds." The illustrations are excellent and the article interesting. The color reproduction is good, too. I find Mr. Smith's knowledge of Brazil and probably Portugal also, most complete.

Yours, etc.
PHILIP GOODWIN

New York City

poster talent was revealed. With this no one will disagree.

But there can well be disagreement with the implications of Mr. Hoffman's rather caustic references of "presumptuous," "griping," or "pontifical" critics. It is after all conceivable that, however much effort and ingenuity have been expended upon a project, persons other than those "mainly responsible" might have something in the way of ideas to contribute.

On the matter of the weakness of the themes offered the artists, Mr. Hoffman, and indeed all concerned about the improvement of American war posters, might be interested in the analysis of the Artists for Victory Competition by a regular staff writer of ART NEWS which appeared on December 1, 1942. This included the following statements: "The main weakness in the present case (Artists for Victory War Poster Competition), as it was in the United Hemisphere competition shown a few weeks ago, is in the prescribed slogans. . . . Some of the indicated phrases were good, but by the time they were hashed over and offered to the artists, most of the vigor was spent, themes 'in a vacuum' resulted."

May this writer, as an associated member of the Artists for Victory, add for the record that he did not "stand aside" from the "constructive" work represented by the 2200 posters submitted. His poster "Bonds are Weapons," was among the 200 posters selected from those submissions for exhibition at the Museum of Modern Art and until lately on view in Washington.

Yours, etc.
JAMES GRUNBAUM
New York City

SIR:

My heart goes out to you in grateful praise and thanks for publishing the comment of Evelyn Marie Stuart, who has the brains and the courage to express such truths as she feels and sees them in the works of Cézanne. From one who enjoys ART NEWS very much.

Yours, etc.
JAMES A. F. EVERETT
Salt Lake City

SIR:

I enjoyed very much the letter from Evelyn Marie Stuart demolishing the high-sounding but vapid article on Cézanne. It was by far the best piece of criticism I have read in one year of ART NEWS.

Yours, etc.
INEZ THRIFT
University of Arizona
Tucson, Ariz.

ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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ART NEWS of AMERICA

Annual in Pittsburgh

PITTSBURGH'S Associated Artists have, in their thirty-third annual at the Carnegie Institute, put up a show which local critics hail as war-theme free and the brightest in years. Including work in many mediums, the prize list is long, the appearance of local themes frequent. Clarence Carter's picture of a mother and child against a coal mine landscape won the Association's First Prize and C. Kermit Ewing's group of Pittsburgh vistas brought him the Carnegie Institute Prize. For abstraction Balcomb Greene, a newcomer to Pittsburgh, won the Association's Prize. Also honored were Earl Holdren's shanty scene (Walter Memorial Prize),

silver, Bertha Johnston for textiles, Frances McComb Clayter and Frederic C. Clayter for jewelry and silver.

Massillon Decade

TEN years ago a museum was opened in Massillon, Ohio, its site the handsome building erected in 1830 by the town's founder James Duncan. Bequeathed to the Public Library Board by Mrs. Frank L. Baldwin in 1930, it soon began to function in the double capacity of museum and library. A résumé of its first decade of activity shows that 123,225 visitors have passed through its doors; that a wide variety of art classes have been held; that in addition to playing host to important



IRENE VON HORVATH: "Lafayette Square," awarded Pittsburgh School of Design Prize at the Associated Artists Annual, now current at the Carnegie Institute in Pittsburgh.

Carolin McCreary's landscape with a still-life twist (Ida Smith Memorial Prize), Louise Pershing's festive carnival scene (Association's second Prize), Charles Spry's original view of a piano (Honorable Mention), and Rachel Sutton's flowers (Garden Club Prize). Watercolors by C. Sue Fuller (Rosenbloom Award), Irene Von Horvath (Alumnae of the Pittsburgh School of Design Prize), and Lloyd Weninger (Honorable Mention) were judged tops in their class as was Louise Boyer's Pittsburgh landscape series among the black and whites. Sculpture winners include Patricia Gormley's blues singer (Craig Memorial Prize), an ample Deborah's Song by Janet de Coux (Carnegie Institute Prize), Marian Graper's buxom priestess (Society of Sculptors Prize), Peter Lupori's horses (Hailman Garden Sculpture Prize), and Eliza Miller's portrait (Association's Sculpture Prize).

In a very large crafts section winners were Agnes Bittaker for jewelry, Thomas Patterson for bookbinding, Dorothy Riester for ceramic figures, H. Douglas Pickering for

traveling shows the Museum has organized an annual to make known the works of artists residing in eight adjoining counties. The present collection, which is also rich in ethnological material, contains sculpture by Chaim Gross, Anna Hyatt Huntington, and Zorach.

Art of the Negro

GRAND RAPIDS' Art Gallery, timely and commendable in its exhibit of Negro art, has attempted to show the artistic past, present, and future of a race by adding to a display of 100 paintings by professional American Negro artists circulated through the American Federation of Arts, a section on African art, and a group of spirited pictures made by Negro children in the Grand Rapids public schools.

On the African end the Gallery has borrowed from museums and other collections bronzes, wood and ivory carvings, and textiles from the French Sudan, the Ivory Coast, the Cameroons, and the Congos. Along with the masks, Benin bronzes, and

Kasai throne stools are facsimiles of ancient rock paintings from many parts of the continent and three-dimensional architectural models of African dwellings.

The modern adult paintings are forthright, dramatic, and colorful, while the children's pictures testify to the same sort of warmth and emotional intensity.

Met Elections

AN ANNUAL meeting of the Board of Trustees of the Metropolitan Museum re-elected William Church Osborn as President; Elihu Root, Jr., and Stephen C. Clark as Vice-Presidents; Devereux C. Josephs as Treasurer; and G. L. Greenway as Secretary. Similarly the outgoing Class of Trustees was re-elected as the Class of 1950 while Lieutenant-Colonel Cornelius Vanderbilt Whitney was elected as a Trustee in the Class of 1949. The son of the late Gertrude Whitney, founder of the Whitney Museum which was so recently taken over by the Metropolitan, Lieutenant-Colonel Whitney has already had experience as a Trustee of the first-mentioned organization, as a Trustee of the Museum of Natural History, and as a Director of the Metropolitan Opera Association.

Loot for Linz

A DOLF HITLER'S fabulous museum of Germanic art provided for his school-days town of Linz, Austria, has been further enriched by some remarkable looting from the Netherlands, according to a Netherlands News Agency report which appeared in the daily press. Propaganda Minister Goebbels published in the Reich a statement that Hans Posse, former director of the Dresden Gallery had "obtained" some 1200 works for the gallery. Aside from one Holbein and Lucas Cranach Sr.'s Venus and Amor, the truly German paintings are inferior, but great importance is given to the collection by the inclusion of a Rembrandt Titus, Vermeer's The Painter in his Studio, work by Rubens and Van Dyck—all from "the racially related Netherlands."

Rome Academy Prizes

THE problem set for this year's collaborative competition sponsored by the Alumni Association of the American Academy in Rome was the design of a Presbyterian church located in Appleton, Wisconsin. The competition was open to students. Team winning the \$100 first prize comprised James H. Hofmann, architect; Richard C. Pfahl, landscape architect of Western Reserve; Roger Anliker and (Continued at bottom of page 7)

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VERNISSAGE

ART BALONEY OF 1943: It is high time, we think, for a contest, which is hereby inaugurated, for the most meaningless and useless trade jargon and high sounding labels in the art world today—what the eminent Congresswoman from Connecticut would call "Artbaloney." This terminology goes beyond those mere hackneyed phrases on which, in other fields, Frank Sullivan used to have the Cliché Expert testify in the pages of the *New Yorker*. We are after bigger game than the ordinary garden variety of "powerful draftsmanship" and "singing color" which are the daily familiars of art criticism. Entries for this contest will be accepted only if they are pernicious as well as boring, if they are redundant or paradoxical, if they duplicate a perfectly good existing term or complicate matters with a new one.

For the awards—which are (first prize) a fur-lined watercolor, (second) an india-rubber easel, (third) a pair of rose-colored glasses for going to exhibitions, and (fourth) any book by Thomas Craven—we submit the following four candidates:

"Brushwork" used when what is really meant is the applica-

(Continued from page 6)

Mitchell Milidonis, a painter and sculptor from the Cleveland School of Art. First mention went to a team from the same schools: John A. Rode, R. J. Tichy, Dorothy Gnant, and Hazel Janicki, the latter also winning a special \$25 prize for her outstanding painting. Team for another first mention was from the University of Pennsylvania and the Pennsylvania Academy of Fine Arts: George Felton, architect; John Hanlon, painter, and Amelia Zell, sculptor. Felton also won the \$25 prize and a similar award went to sculptor Tony Greenwood of the Pennsylvania Academy.

Chicago Show

CHICAGO'S current Society for Contemporary American Art exhibit at the Art Institute is composed of one work by each member self-selected for the display. Non-Chicagoans include Avery, Bouché, Berman, Sterne, Knaths, and the French Hélon; Chicagoans, Nicola Ziroli, Bekker, Maude Hutchins, Julio de Diego, Salcia Bahnc, and the late Leon Garland.

Academy Elects

ASSOCIATE members elected to the National Academy of Design at the general meeting of the Academicians and Associates on February 15 include the painters Percy Albee, Floyd Gahman, Douglas Gorsline, Hilde B. Kayn, Giovanni Martino, William Meyerowitz, Clarence Mallett, Dana Pond, Louis Ritman, Sculptors Peter Dalton and Donald Hord; graphic artists E. Hubert

tion of paint, which might have been done with anything from a thumb to an old soupspoon—and, more often than not, used when it refers to an entire technique. Anyhow, when did a brush ever do any work?

"Papers" when it refers to watercolors, a bad translation of the French *feuilles* or German *Blätter*, which both mean "leaves," as the leaves of a book. Paper is used for numerous other purposes than for watercolors, even in the art world where it also serves prints and even oils—in contradistinction to canvas, which is used exclusively for oils. Beside, "papers" hurts the ear.

"Sharp Focus" (see page 19 of this issue) when it becomes the generic classification of a whole school of art, as for example "Is he a Sharp Focus Painter?", because it emphasizes clarity in technique instead of in style and content. Great artists paint some things in sharp focus, other things blurred, because that is how they see them.

"The Picture Plane" which may mean either perspective or "tone-to-tone," because if it doesn't it can't mean anything else except the surface of the canvas itself. Why use geometry?

Further nominations are in order. We hope that all this doesn't add to the confusion.

A. M. F.

Deines, Lawrence Kupferman, Martin Petersen; and architects William Van Alen, Lawrence Grant White, Arthur Brown, Jr., represent related fields of effort.

Goering's Van Eyck

THE strangest, and most shocking, of the strange adventures of the celebrated Van Eyck altarpiece belonging to the Ghent Cathedral is its present inclusion in the private collection of that great modern humanist, Hermann Goering. The Belgian treasure, sent to France for safekeeping in 1940, was, according to a Belgian Information Center report, a recent present to the Reichsmarshal from the Vichy Government.

This is not this work's first peregrination. Probably painted between 1424 and 1432, it was commissioned for the mortuary chapel of a Ghent Burgomaster, its inscription reads: "Hubert van Eyck, than whom none greater has appeared, began the work, which, Jan his brother, in art the second, brought to completion." It remained in the chapel for 250 years until, in 1781 Emperor Joseph II ordered the removal of the literal Adam and Eve panels which later turned up in the Brussels Museum. Napoleon carried the rest of the altarpiece to France; Ghent got it back after his downfall. Six of the panels surrounding the central Adoration of the Lamb were once sold for 3,000 florins, eventually bought by the King of Prussia for the Berlin Gallery. These were restored after Versailles, and the entire work, together with the

Adam and Eve, was reassembled. In 1934 a former beadle of the Cathedral stole two panels, returned one, held the other for a million franc ransom, is said to have died as he was on the point of revealing its hiding place.

The Last Word

• Its purpose the support and encouragement of local artists, the Albany Institute of History and Art's annual of Artists of the Upper Hudson is again scheduled to run between April 28 and May 30. This year, however, transportation difficulties have made it necessary to ask artists to bring their works directly to the museum instead of to one of the four regional points from which they were formerly picked up.

• On Thursday, March 11, the Membership Jury of the National Association of Women Artists will

meet to pass on the work of candidates who desire admission into the society. Those wishing to apply should send their names and addresses to the office of the Association at 42 West 57th Street. Once accepted, they will have one work apiece invited to the Association's Annual to be held this year during April at the Fine Arts Building in New York City.

• A canteen for service men is the latest war activity at the Rhode Island School of Design. Three large galleries have been converted and now offer a game room complete with pool, ping pong, and other installations including juke box, piano and phonograph. A smaller room is equipped for card playing and a third serves as writing room and library. Materials for sketching are at all times available. A milk bar offers refreshments to the many sailors and soldiers who pass through this key city of the Eastern Seaboard.



MASTERPIECE of Jan Van Eyck and outstanding North European painting of the fifteenth century, "The Adoration of the Lamb" is now reported as given to Goering by the Vichy Government.



GUSTON'S SOCIAL SECURITY MURAL: COMPLETED DESPITE WAR

GOVERNMENT PATRONAGE BEARS belated but ripe fruit in the new mural which Philip Guston has just completed for the Social Security Building in Washington, D. C.—one of the increasingly rare commissions to be completed under today's sign of Mars. Entitled "Reconstruction and the Well-being of the Family," this mature product of a former WPA artist, executed for the Section of Fine Arts, fulfills the original aims of the Project. Measuring twelve by seventeen feet, it was executed in oils as a tapestry-like backdrop for the building's auditorium. The three sections are movable and were designed to be compositionally independent.

Guston's fluency in the mural style comes from long experience, this

being his tenth Government job. His admitted interest in Italian Renaissance masters can be detected in his sense of depth and spacial composition. The color scheme is subdued to the mural's function while the whole mood is constructive rather than denunciatory, in keeping with the artist's statement: "I would rather be a poet than a pamphleteer." A Californian by birth, Guston is currently visiting art instructor at the State University of Iowa where, in addition to supervising a series of students' murals for Camp Dodge depicting great American battles and conducting technical courses in chart and map-making, he is working on the easel pictures which will be seen in his first New York one man show next fall.

Signs of Change at the Academy's 117th

BY ROBERT BEVERLY HALE

HAVING taken the long voyage to that elegant labyrinth to which the National Academy removed last year and in which it is now holding its 117th Annual, we find ourselves troubled and conscious of the passing of the years. For our splendid old institution today seems to be shedding its respectable skin. We fear that the future Academy, if such there be, will bear little relation to the conventions implicit in its name. Aware that in the world outside the walls have tumbled down, of shifting values in these grave times, the Academicians have resorted to compromise. Like a conservative club in its death throes, they have lowered the bars.

It is true that they have sought to hide their enthusiastic and experimental upstarts in the hallways, or to hang them in the less accessible galleries of cellar and attic. But the evidence is there for all to see.

In the cellar we have, for instance, Renée Lahm, who, in defiance of the laws of gravitation, and certainly those of the Academy, has tilted some skyscrapers sharply to the left; Louis Bosa who expresses the troubles of this world in his morose *San Juan Hill*, Julien Binford with his unorthodox massing, and Abraham Harriton, painter of sleeping junkmen, represented by a fine distorted *Waterfront*.

In the attic more undesirables are gathered, for here what meets the astonished eye but an explosive zincograph by Stuart Davis of the Sixth Avenue "El," and opposite a silk screen abstraction by Morris Blackburn! Here, too, is an unusual composition by Miklos Suba and some splendid Mexican women by Doris Rosenthal, and last of all, but by far the gayest picture in the show, Jean de Botton's *Carnival Circus in Mexico*.

But enough. Let us shift gears, and conform, and get on with the show. On the whole it is good, and the Academy is to be congratulated for its courage in carrying on with its historic function and tradition. Yet it is curious how far away the war seems. It is reflected in but three or four pictures, notably in Robert Philipp's *Unsung Heroes*, a group of unfortunates in a lifeboat who are taking quite a buffeting from some turbulent studio water.

As for the prizes, I have no technical complaint with the jury's giving the First Hallgarten to Greta Matson for her portrait of Pat. Charles Hopkinson worked hard on Dr. George R. Minot for his award, and Antonio Martino's *Tower Street* is well massed. But on second thought, Kenneth Hayes Miller's silvery little *Hagar* is not up to the measure of the man, and Kroll's three figures do not seem to fit in happy spatial relationship to their background.

Tekla Hoffman's *Along the Hudson* is good, Albright's decaying texture is so eye-catching that the composition suffers in his *Divided and Divided*. Leopold Seyffert's portrait of his son is excellent as such things go, Brackman's mastery of dorsal anatomy is displayed in his *Meditation*, and Farnsworth's control of color in *The Comics*. Sidney Dickinson's self-portrait sparkles, George Elmer Browne's *Cross Light and Shadow* is vulgar. Helen Sawyer's still-life is gracious, Victoria Huntly seizes the essence of the season in *Early Spring*.

Luigi Lucioni, whose titanic exactitude should shame his Academic brothers as well as the sponsors of "Realists and Magic Realists" at the Museum of Modern Art (reviewed on page 16), offers *Trees and Mountains*. The sculpture is not very striking, though the graphic section is good. It contains, among other splendid material, a fine fat nude by Cadmus.



LUIGI LUCIONI in "Trees and Mountains" shows the technical "realism" which makes the subject of the current Museum of Modern Art show.



ANTICS AT THE ACADEMY: Jean de Botton's lively "Carnival Circus in Mexico" is only one of the 1943 Academy's less conventional selections.

U.S. Painting between Two Wars in Milwaukee

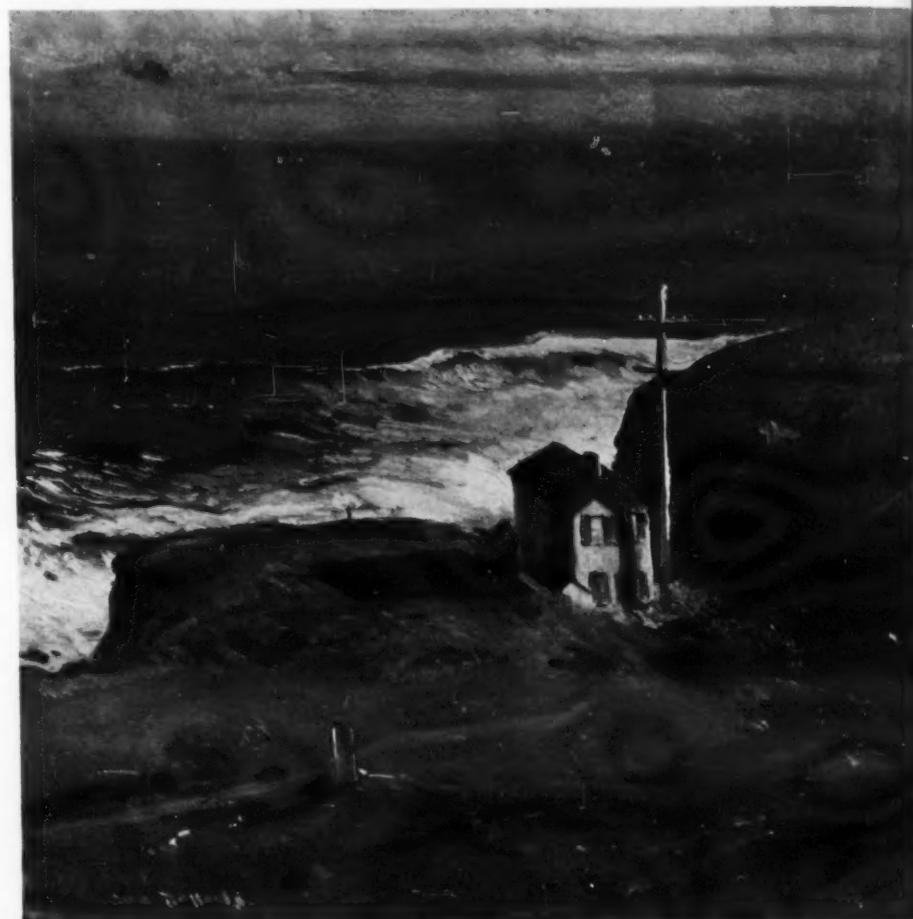
MILWAUKEE gallery visitors have never, until their Art Institute's current "Masters of American Painting" exhibit, had an opportunity to view comprehensively, in high-ranking examples, the painting currents in this country between the two World Wars. The present selection of fifty-two pictures by as many painters makes such a survey effectively, even if some of the more advanced trends are omitted. But, more than that, its quality would give it extraordinary interest in any city, for the care with which the borrowed examples were chosen is clearly manifest.

Sixteen of the artists were mature and important enough at the opening of the period covered by the display to have been included, five years earlier, in the sensational Armory Show which set the pace for twentieth century art in America. Fourteen others were old enough, but were not represented; the rest belong to the generation growing up between 1918 and 1942.

Chronologically the survey begins with the Ashcan realists as they looked ten years after their work became front page news. The Institute drew upon its own collection for the Henri Dutch Joe, the Luks Hobo Musician, and the Jerome Myers. Sloan, part of the same iconoclastic tradition, had helped found the Independents in 1917, is represented by McSorley at Home. After 1918 when Bellows was our native giant, the influence of the School of Paris became strong, is reflected in work here by Americans like Glackens, Weber, Demuth, Dickinson, Pascin, and, to a slighter degree, by Karfiol, Marin, and Kuhn whose great *The Trio* is one of the most celebrated U. S. paintings of the past decade.

Reacting against this current were the technical realists Sheeler and Hopper, the "America for America's Sake" painters like Wood, Benton, and Curry whose names became by-words during the '30s. Flourishing by their side were those coming within the abstract trends on the one hand, the Surrealistic on the other: Feininger, O'Keeffe, Knaths, Davis, Atherton, Blume. The lyrical Kuniyoshi, Breinin, and Watkins, the politically bent Evergood and Gropper, the powerful individualist Hartley represented by *The Lighthouse*, are all here.

Among the contemporary portraitists the range is from the Impressionistic brushing of Mangravite and Peirce through Speicher and Raphael Soyer to the crispness of Poor and Hirsch. Eugene Higgins' dark toned war sea tragedy, *Abandoned*, is the only reference to the present conflict in the show.



THIRTY YEARS of American painting covered in the Milwaukee show ranges from Bellows' "The Shore House" of 1911 (above) to Evergood's "Waiting" 1942 (below) lent by the A.C.A. Gallery.



kee

OCCUPATIONAL THERAPY at work: A Turk, who was with the Fighting French, suffering a broken neck, passes the hours, keeps mentally alert by embroidering in a British Middle East base hospital. Photo courtesy British Information Service, in exhibit at Museum of Modern Art.



CREATIVE THERAPY: "Harvest" watercolor by partially blind student — his field of vision only two inches — reveals the intensity of his feeling about the brilliance and warmth of the sun (below). Lent by Prof. Viktor Lowenfeld, Hampton Institute, Virginia.

ranges from
1942 (below)

How Art Heals Wounded Soldiers and Sailors



TO INVESTIGATE the possibilities and encourage the use of arts and crafts in therapeutic work among hospitalized members of the armed forces, the Museum of Modern Art's Armed Services Program held a competition, under the auspices of Artists for Victory, and arranged a current exhibition. Competing artists submitted designs and objects to be used to stimulate the creative potentialities of the patients. Further exhibits in the occupational therapy section reveal how the practice of the arts has already been used in the rehabilitation of disabled and convalescent soldiers, comprises photographs of patients at work in British base hospitals in the Middle East.

A second part of the display reveals the role of the arts of painting, sculpture, and drawing by psychiatric patients both as a psychological release and as a guide to doctors in the diagnosis of mental ailments. A continuously projected film demonstrates the functioning of such treatment and a work table enables visitors to make their own experiments in free composition at certain hours.

WHAT THE ARTISTS ARE DOING

Grosz Wins Prize

FROM BOSTON comes word that George Grosz was the winner of a war bond as first prize in the initial war-theme exhibit at the New War Gallery opened in the Grace Horne Galleries. Grosz's World War II pictures, vastly different from the keen and biting World War I caricatures on which his fame was originally established, are familiar in New York City.

Rosenthal's Sold

PURCHASE by museums in various parts of the country of four paintings by Doris Rosenthal has recently been announced. All Mexican in theme, they are *Girl with Bananas* acquired by the Toledo Museum of Art, *Two Boys*, and *Girls and Melons* both bought by the Memorial Art Gallery of Rochester, and *Mexican Church Interior* acquired for the collection of the University of Arizona.

Tischler Out West

HAILED by local critics as "a magnificent draftsman," Victor Tischler has enjoyed a marked success in a one man show at the M. H. de Young Memorial Museum in San Francisco. The artist, a Viennese, is notable for the dream-like atmosphere of his paintings, often romantic landscapes whose rocks, ruins, and sleeping figures recall Berman. Tischler's portraits are equally personalized and interesting. His works are owned by French, Dutch, and Austrian museums.

Kitson Gift

DESIGNER of such well known U. S. public monuments as Lexington's Minute Man, Sir Henry Hudson Kitson, resident of the Berkshires, has presented to the Berkshire Museum at Pittsfield, Mass., an imaginative Seravezza marble head of Ireland's tenth century warrior king, Brian Boru. The seventy-eight-year-old artist has recently completed a fountain in Lebanon Springs, N. Y.

Blomshield Exhibit

NOW working for the U. S. Intelligence is painter John Blomshield who, having spent years cruising the Pacific in his own Ningpo junk, painted extensively in the region, and exhibited in every major Jap occupied center, as he has in

many U. S. cities. Now working on full time, he expects to return to his studio after the war.

The exhibition of Blomshield's fluent portraits and adventurous landscapes, now at the Everhart Museum at Scranton, Pa., is one of a series of traveling shows circulated throughout the Finger Lake region by Walter K. Long, Director of the Cayuga Museum of History and Art at Auburn, N. Y. Professor Long assembles the canvases, takes them to Auburn from where they are

moodily atmosphere, they depict the town's old buildings in sharp focus, the nostalgic beauty of its celebrated ironwork, the strange and picturesque cemeteries of New Orleans' swampy delta.

Surgical Record

SURGEONS at work, a specified subject for a group portraiture which so fascinated Rembrandt and in our own country Eakins, is an absorbing topic relatively neglected

performance of an operation, the artist in his *Dr. Levering* successfully portrays the romance of surgery, the artistry and individuality of the practitioners of this creative science. The pictures are made only after careful observation of actual operations, record the techniques.

Reporter Martin

IN THE spruce uniform of a war correspondent, Fletcher Martin recently passed through New York en route to foreign battle fronts. Martin has been accorded a special leave of absence from the Kansas City Art Institute where he heads the painting department to execute a commission for *Life* magazine. He is being sent overseas as their special correspondent, his job to gather material on the spot wherever American troops are seeing action. Upon his return to this country the sketches will be worked into illustrations for color reproduction.

MacNicol on Mexico

ON MARCH 3 an exhibition of Mexican studies by Roy MacNicol will open at the Pan American Union in Washington. As an artistic ambassador of goodwill Mr. MacNicol has been assiduous, his South American impressions having figured as long as three years ago at a New York gallery. The artist is an energetic lecturer and organizer, has written articles, and helped found a museum for modern art in Havana. His painting style is brisk.

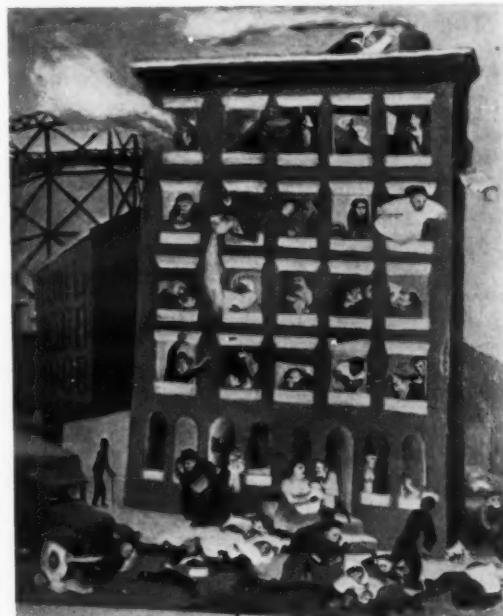
Woiceske's Print

UNANIMOUS choice as the Benjamin West Society's print of the year was R. W. Woiceske's etching, *Winter, Buck Hill Falls*. The print by Woiceske, a native of Illinois noted for his winter scenes, was the choice of jurors John Nason, Robert Walker, Leonard C. Ashton, and F. Newlin Price. A full edition of the print will be distributed among the members of the Society which has its headquarters at Swarthmore, Pa.

Pasadena's Coze

THE Pasadena Art Institute presents a one man show of paintings and prints by Paul Coze, one of the school's instructors. Paris trained and a member of several French art societies, he is familiar in this country through his illustrations in *l'Illustration*, while for his writing on the subject of the American Indian he was honored by *l'Academie Française*. Landscapes include records of globe girdling.

OUR OWN EXHIBITION GALLERY



JOHN GROTH: "Bad Housing" inspired by "Third of a Nation" campaign. Never shown.

BORN in Chicago and trained at its Art Institute, John Groth exhibited at Chicago galleries and at the Library of Congress in the early '30s, worked in the art department of the Chicago Tribune, traveled in Mexico and South America. In 1933 he became Esquire's Chicago Art Director, was sent by that publication to paint Mexican scenes with masculine appeal. In 1934, at the time of the Vienna uprising, Esquire sent him to cover in pictures what looked like a war. Groth remained abroad to study lithography with James Fitton and others in the London School, and to hold a one man show at Moscow's Museum of Western Art.

Settling in New York in 1936 he studied with George Grosz, and with Brackman and Blanch at the Art Students' League, whose faculty he joined last year as instructor in cartooning and drawing. Currently the Art Editor of *Parade* and a popular cartoonist to boot, Groth also finds time to paint vivid easel pictures.

shipped for the price of freight and insurance costs to museums on the circuit.

Laughlin Photos

PHOTOGRAPHER Clarence John Laughlin of New Orleans shows his documents of that city in a special exhibit at the Art Institute of Chicago. Filled with the local

by painters in recent years. Furman J. Finck, winner of the Carnegie Prize at the current National Academy exhibition, shows at the Pennsylvania Academy Annual his *Dr. Levering at Abington*, first in a series of commissioned medical portraits undertaken as a culmination of long interest in the subject.

Showing the celebrated physician together with his assistants in the

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SPIRO: Problem of the Émigré Master

*Just How Much Practical Support
Do We Give to the Distinguished Guests
Whom We Urge So Warmly to Come to America?*

ONE of the most distinguished guests we have had on 57th Street is Eugen Spiro. Of German nationality though Polish-Russian by origin, the position he occupied in his country is roughly comparable to that of our own Robert Henri. For Spiro, as president of the Berlin Secession, was as much a champion of the liberal art that flowed from Paris (where he once helped found the Salon d'Automne) as he was instrumental in fostering an independent German expression. As a teacher his influence was of a healthy sort, while as member of the national art purchasing committee we can be sure he was responsible for many of the modern pictures which rested so beneficially, although briefly, in Germany's museums. Though it is hard to see what could have irritated Nazi officialdom about his work, nevertheless in 1934



A NOTABLE charcoal study of Einstein.

he received the celebrated Hitler letter forbidding him to paint. By 1940 the rising tide of intolerance had pursued him to Paris: the Germans evicted him from the studio he had maintained there for years, sealed the doors on several hundred canvases. Soon after Spiro was on his way to America.

What does a man in his late sixties, cut off from everything he has built, do in a brand new country? In one respect Spiro was luckier than most. To his considerable surprise a

large number of his own canvases turned up in American private collections—pictures he had forgotten about, whose features, like those of long-lost children, he had to learn all over again. It is these that made the present show at the Galerie St. Etienne possible and show us the man in relation to his time.

The early studies, such as the *Still-life with Camellias*, show a degree of honesty and realism astonishing for 1917 anywhere. By 1922 the delightful *On the Roof Garden* has a verdant serenity and graciousness which parallels Bonnard. The child seen in this picture is, incidentally Spiro's nephew, the painter Balthus looking at this point disappointingly like any other small boy. There is the *Salon portrait* sort of thing done with great competence and *The House Concert*, adroitly grouped, comparable to a Glackens or early Sloan. The coast of Brittany studies are full of sensitiveness while Spiro's drawings of celebrated musicians are brilliant as anything in the field.

Then come the pictures done since he arrived in America and here Spiro astonishes in the perception, the warm interest in life which makes him able to understand our types, enjoy scenes like those of the East River, or make the sunshine of Washington Square such characteristically American sunshine. "I feel that I can gather enormous strength from the American scene," says Spiro. So at sixty-eight he is starting all over again.

The next chapter in the story is up to us. How much patronage are we going to give Spiro? How much practical support do we give any of the émigré artists once the headlines announcing their arrival have been forgotten? Where, oddly enough, in the far less readily communicated field of literature we enshrine the Thomas Manns and the Henri Bernsteins and the Franz Werfels, where we press stage and film contracts upon Elizabeth Bergner, Bassermann, and Oskar Homolka, the European painter and sculptor of real eminence is frequently allowed to politely starve. There is as yet no

answer to this problem of American art patronage—so far below European art patronage both aesthetically and practically. We can only call attention to the grievous deceptions about life in the land of democracy which dozens of men and women



EUGEN SPIRO as he is today at sixty-eight, painted by himself.

with international names have experienced and make a plea for a truer hospitality which will begin at home.

R. F.



THE NEW YORK SCENE which this refugee artist finds so stimulating: "Silhouette of Brooklyn," painted last year.



DATED 1922, "On the Roof Garden" was an advanced expression for academic post-War Germany. All pictures at Galerie St. Etienne.

PISSARRO'S PARIS AND HIS FRANCE

THE CAMERA COMPARES

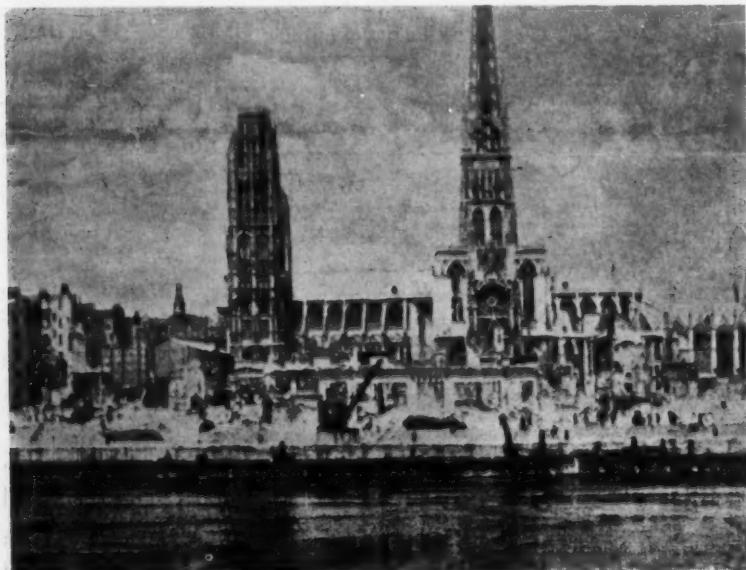
PHOTOGRAPHS & TEXT BY JOHN REWALD



"ÉGLISE ST. JACQUES, DIEPPE," as Pissarro painted it in 1901 from his hotel window.



PHOTOGRAPH (above) taken from Pissarro's Dieppe window before World War II reveals few changes in the scene, showing the exactness with which even the rooftops were recorded by the painter. Recent photo below shows the same area after 1940 German bombardment.



IT WAS eye trouble that transformed the aging Pissarro into the painter we know of teeming streets, of crowded bridges, and of those still-lifes composed out of picturesque roofs and chimneys. No longer able to work in the open, especially in autumn and winter when the wind sorely inflamed his eyes, Camille Pissarro in the end had to content himself with working from behind the window of his room. Whenever the view it commanded began to pall, he changed his apartment or rented a room in a hotel in order to discover new aspects of Paris or Rouen, the two cities he loved.

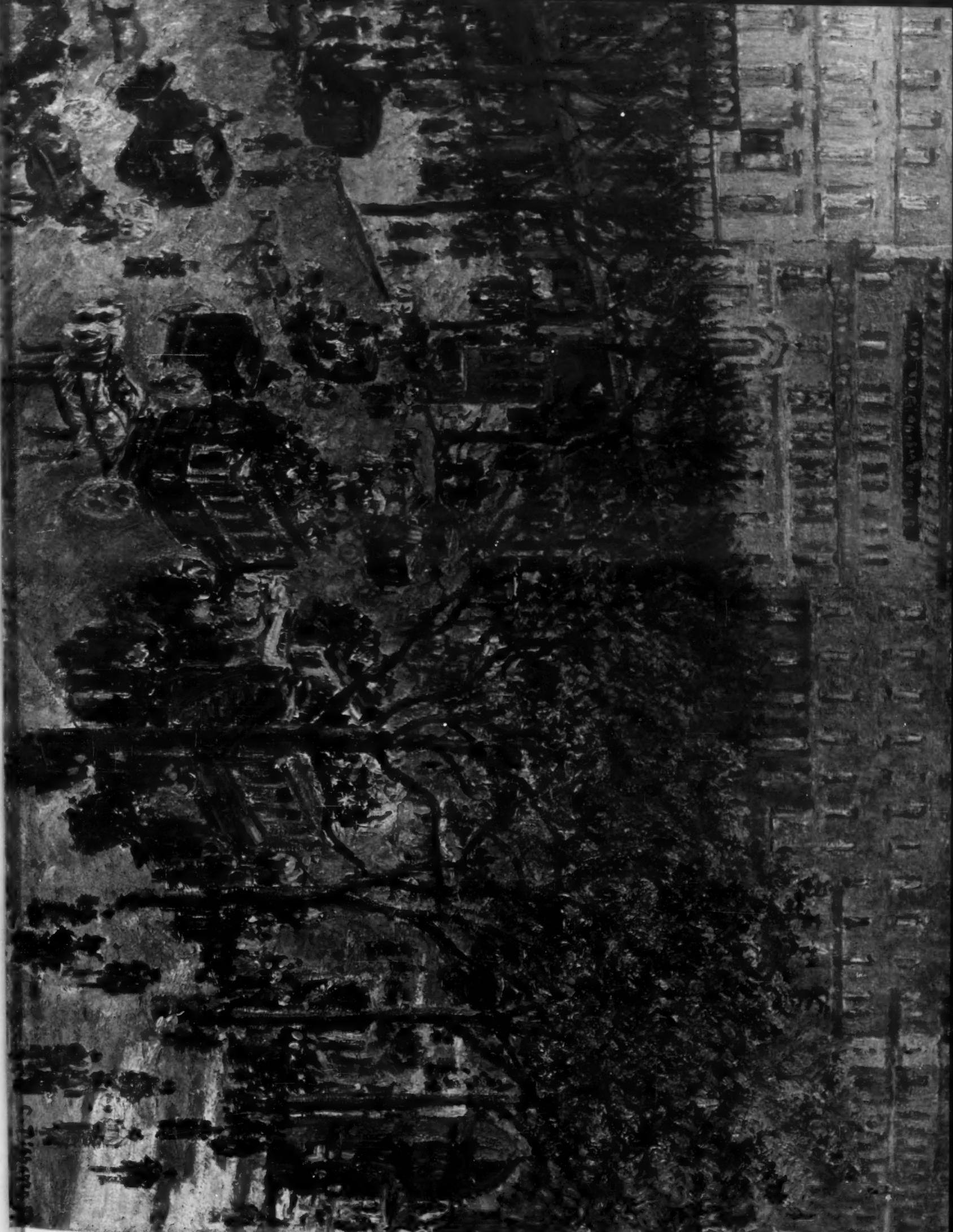
Working from his window (as he once explained to a young painter) he proceeded neither by rule nor principle but simply painted what he observed and felt. He examined the motif more for shape and color than for drawing. Conscious of the scene as a whole, he attacked everything simultaneously, painting generously and unhesitatingly, his eye at no time fixed on one point but taking in all it could embrace.

Many of these late cityscapes are among Pissarro's finest creations and make a worthy finale to a long and varied career. Nothing about them betrays the aging and suffering painter. On the contrary every brushstroke is fresh, applied with so much originality and felt with such enthusiasm—even youthful optimism—that it inspires veneration. Thus a sensitive artist with an amazingly rich palette, after a lifetime spent in the country, extracts from the city scene its finest, most distinguished tones of grey, its richest and most vivid expression of movement and life. Pissarro's love of nature and his capacity for emotion only increased with the years, unified through a perfect technique. It is therefore wrong to suppose, as many people do, that he created nothing important after his pointillistic period. The artist himself, who was ultra-critical towards his own work, in referring to the late Pont Neuf pictures rightly said: "These are the best I ever painted."

For one of the views of the Pont Neuf we possess a photograph of 1902 taken while his father was actually at work from his window by the artist's son Rodo. It shows not only how faithfully Pissarro translated the main forms of his motif but also how truthful he is in expressing the general atmosphere and the animation of the crowd. All the other photographs reproduced in this article were taken recently in company with Mr. Rodo Pissarro from the very rooms the painter occupied in different hotels in Paris, Rouen, and Dieppe. They show that in most cases the surroundings have changed hardly at all, permitting us today to confront Pissarro's canvases with the actual place represented. Since the War, however, the entire old quarter of Rouen has been wiped out. Not only were the bridges blown up (they have been repaired since) but the hotels where Pissarro lived and worked, the narrow streets with their Gothic houses were destroyed by the German bombardments of 1940. Not one of the old roofs in front of the Cathedral which he painted in 1896 is to be found today. Between this edifice, which miraculously escaped destruction, and the quais of the Seine all is ruins. [More painting-photograph comparisons appear on pages 16-17.]

ENCE
URES
WALD

Pissarro crowded picturesque scenes in the open, more or less content with his room. He changed his manner to displease the loved. He turned to a principle he had not examined before. Considering simultaneously his eye at the same time, he embraced his own's finest period in his career. As a young painter, he had with so much of his then youthful and sensitive nature, he had spent his best, most difficult period expressing his love and his art. This was, unified and complete, to suppose, his most important after all. He had been ultra-modern in his late Pont Neuf painting. "It was a photograph of the city at work." He had not only adopted his motif from the atmosphere of the photographs of his company with the same occupied by the city. They show hardly at all the vases with flowers, however, the flowers (not only were they there) but the narrow streets of the German quarter in front of the Louvre. In destruction, he had been a great photographer.



PISSARRO: "Boulevard Montmartre," 1897. In the National Gallery of Art, Washington, D. C. (Chester Dale Collection, Loan).



"PONT NEUF," 1902, shown together with a photograph taken by Pissarro's son, Rodo, from the window where his father worked. Photo demonstrates the remarkable manner in which Pissarro captured not only the architectural aspects, but the tempo of the passers-by.



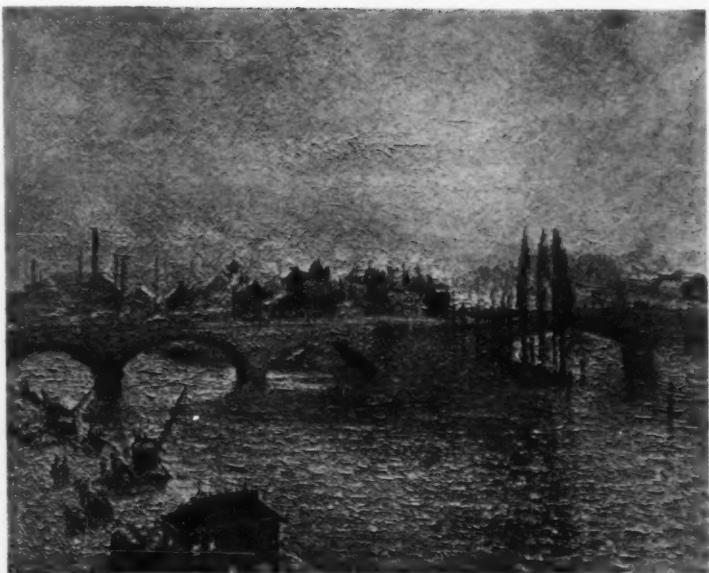
IN "AVENUE DE L'OPERA," 1896 (above), seen from his second story window in the Hotel du Louvre, Pissarro set down the aspect photographed at the right, but, probably influenced by Japanese prints, he transformed the perspective somewhat. In photo, street veers sharply to the right; in the painting the angle of the pavement has been changed, the street broadened so that the spectator, standing either right or left, seems to be facing the Opera.



"RUE ST. HONORE," painted in 1898 from the same room as picture above, is faithful as the photograph. Arrangement of passers-by, however, is not casual as in actuality, but carefully patterned by the artist.

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"RUE DE L'EPICERIE A ROUEN," today in ruins, appeared in the modern photograph almost exactly as it looked to Pissarro who painted it in 1898. The artist, however, gave it interest by broadening the street.



"LE PONT CORNEILLE A ROUEN" as it looked to Pissarro in the painting of 1896 (left) and to the photographer four decades later when the trees had filled out but the architectural details were unchanged.

"LE MARCHE ST. JACQUES A DIEPPE" which Pissarro painted in 1901 still did a lively business in '39 when photograph was taken. Here again the perspective has been greatly altered to give a fuller view of the structures and a sense of the vitality of the milling crowd.



CHARLES SHEELER, most objective of the twentieth century American realists, leader of what is sometimes known as the "Frigidaire School" of U. S. painting, painted "American Landscape," in the Museum of Modern Art's collection, in 1930. Included in the current Realism exhibition, it depicts the Ford factory at River Rouge, Mich.

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IS THE SHARP FOCUS CLEAR?

BY DORIS BRIAN

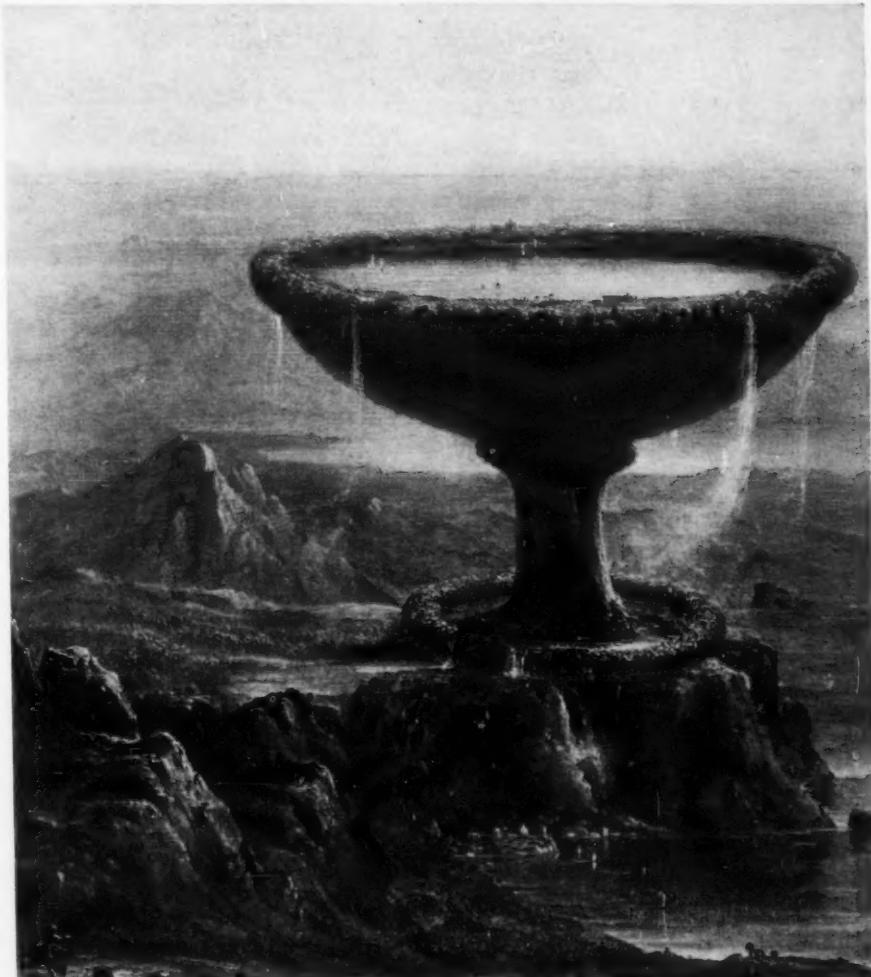
FOR anyone who thinks that, in a nation where the classification of humans has become a commonplace, the classification of living art should be a simple matter, the Museum of Modern Art's "Realists and Magic Realists" is no substantiation. It merely starts off the footnote battle about the categories of twentieth century American painting a hundred years earlier than normal. The show of more than 260 paintings is full, bright, and entertaining, but the "realism," here only a category of technique, is tenuous, the examples chosen often fail to illustrate the point, and the spectator is confused.

Actually, the theme of the exhibit is merely fancy dress for the second annual installment of the Museum's series "planned to provide a continuing survey of the arts in the United States." Subtitled "Americans 1943" it is successor to "Americans 1942, 18 Artists from 9 States." Many trends and expressions, dozens of artists will be covered before the series is over. Last year there were no New Yorkers, no fully "arrived" ones; this year there are some of each. Last year the range was from abstraction to the slice-of-life and sculpture was shown; this year there is only painting, twenty-six young contemporaries are given miniature solos, "realism" has been sought as a common denominator supported by a section of nineteenth century predecessors. On the whole, last year's plan seemed better. Superimposing any theme upon a piecemeal review of current art makes of a contemporary show an historical one almost bound, at such close range, to be confused. In addition, it defeats what one had supposed was the commendable purpose of the series as a whole, for this year the fancy dress has a train long enough to trip over.

The stumble, if the show sets a style, would be stressing technique at the expense of art. When the technique is realism there are still other dangers. Many of the painters represented escape, but then, many of them fail to meet the catalogue's definition, set for the occasion, of "sharp focus and precise representation whether the subject has been observed in the outer world: realism, or contrived in the imagination: *magic realism*." The early Flemish were "sharp focus" painters and some, like Petrus Christus, occasionally carried their realism to the point of *trompe-l'oeil*. But for the best of them, and for great artists since, such supreme technical tricks were only incidental to art, not the expression itself. Bruegel painted the winter sharply, but he diffused the light in his summer landscapes. Chardin and Zurbaran could give you the feel of cloth's texture, but they did not paint their still-lifes for this effect alone, as Raphaelle Peale did in his utterly charming but slight *After the Bath* in

the present show. If the Museum's selections fall short of its staff's definitions, it is probably because not enough pictures meeting their technical requirements measured up with their qualitative ones. But it is to be hoped that the creation of this empty category will not father a brood of new pictures to populate it.

In picking the nineteenth century section the task was easy, the results cosy. Sharp focus and verisimilitude were the order of the day, and artists like Bingham, Mount, Eakins, Homer, Alexander were realists within the current — unselfconscious realists whose technique served but never mastered them. On the other hand Peale, Harnett, and the late Harry Watrous were highly skilled tricksters whose tours de force may leave you breathless but only in the case of the first two aesthetically satisfied. Audubon was a precisionist for a very good purpose and an excellent artist to boot, as his painting of woodpeckers shows. Chief among the poets of magic realism here is Thomas



MAGIC REALISM: Thomas Cole's "The Titan's Goblet," 1833, lent by the Metropolitan Museum, shows the Hudson River landscape style gone fantastic a century before Surrealism was born. John Atherton, twentieth century magic realist, painted "The Invaders" (top of page) in 1941. Lent by the Wadsworth Atheneum.





ANDREW WYETH is a complete realist who, by a sound set of values, avoids the pitfalls of over-perfected technique. His poetic concept strikes first in his work. In "Winter Fields," lent by Mrs. G. H. Whitney, he paints in great detail in tempera on gesso, but the dream-like mood of the whole relegates the parts to their proper places.

Cole who used descriptive landscape manner in concocting the romantic fantasy which is proto-Surrealism at its best. Erastus Field's 120-square-foot imagined Monument of the American Republic and John Kensett's Coastal Scene, a beautiful piece of unfantastic romanticism, are high spots of the show, but fail to fit the categories.

With Sheeler and Hopper who usher in the twentieth century sharp focus, the case is different, for they were stemming the tide or actually revolting against the free and loose brushings of the Impressionists and of "The Eight," realists in subject matter only. Hoppers of twenty years ago were clean, bare, and, in their day, stunning. His recent work is fuzzy enough to remove him from the show were the standards of sharp and precise strictly applied. Sheeler, seeing the world through a camera, claims his paintings, which he often heightens with thrifty although appealing color, are really "composite images."

It is hard to tell which are the realists which the magic realists among the younger contemporaries whose exposition was the prime object of the exhibition. Some are both, some seem not to be either. With one exception, the realists are perfect examples of the dangers with which realistic painting for its own technical sake is fraught. The sharp focus was natural to the Flemish primitives; in today's art, despite the tradition which backs it up and the charm sometimes achieved through it, it is essentially an affectation, at times adopted because of a lack of taste, at times for the sake of popular appeal.

Printmakers like Wengenroth, Kupferman, Lewandowski, the watercolorist Vanessa Helder, are skilled in their landscape records, but their immaculateness is synonymous with almost complete sterility. Lozowick's prints and H. D. Rothchild's delicate, sometimes enigmatic, drawings are in the same group but not in the same class, for both compose with imagination and polish.

In most of the paintings and drawings by Paul Cadmus (and to a lesser degree by Audrey Buller) tricky realism is carried to its hideous "nth," for in the work of this latter day Jan Steen a sensational vulgarity of subject accompanies, as it often has in the past, a vulgarity of style. Realism in technique becomes entangled with realism of theme, the latter expressed in the seamy. The exhibitionistic artist calls attention to himself by both means. Given the proper "angle," it is the sort of painting which would warm the heart of a totalitarian minister of propaganda.

Young Andrew Wyeth is the exception within the group, for no one can fail to be deeply impressed by his landscapes and bird studies. Precision is there, perhaps even more sharply than in the hands of some other practitioners, but poetry of content and of unconventional color comes first and the camera tricks are secondary, often discarded in his familiar watercolors. Among other fool-the-eye realists Harari is a talented abstractionist on the days when he is not making hyper-realistic tidbits in the Harnett manner, but the gifts as a designer and colorist, clear in his abstractions, seem not to exist in the things shown here. Patsy (Continued on page 26)



ALBRIGHT'S "Ah God—Herrings, Buoys, the Glittering Sea," lent by the Art Institute of Chicago, in a technique suited to the recording of decay.

1914-18 PARIS POSTERS

SHOW 1943 THE WAY

French World War I posters and other graphic war pictures shown at the New York headquarters of the Coördinating Council of French Relief Societies are not only a timely record of the fighting spirit and aesthetic prowess of our imprisoned allies, but include many lessons for our own artists.

Indeed, some of the exhibits with only slight changes, and those in the text, could very well be used today by our own government poster issuing agencies. Would not the Fouqueray poster reproduced on our cover be an excellent way of publicizing our African campaign? Sem's design using the statue of Liberty—a French symbol before it became an American one—as a fund appeal, is striking in color, seems completely modern in the simplicity of its design. In occupied and neutral countries it could advantageously herald America as the liberator of the world. Even its slogan is valid today as three decades ago, could be made to serve in fund-raising or recruiting issues. "Gold Fights for Victory" illustrated by an animated coin is as good an idea for a current bond poster as the charming omelette recipe is for our nutrition-and-meat conservation programs.

In general, the most striking difference between these French posters and our modern ones is the somewhat dated illustrator's style of the former. Many of them are not eye-catching enough for 1943 when our vision has been conditioned by increasing abstraction in our fine and commercial art. Our poster artists are apt to fail when they try it. In this exhibit, the most important lesson is in the quality of emotional appeal, the capturing of the temper of the people, the inspiration of the desired mood. By highly accomplished artists, they make ideal propaganda. The good use to which the French put the poster series, driving home a single point with many designs all bearing the same slogan, is illustrated by examples from the potent "Journée des Régions Libérées" relief plea.

The great Steinlen is shown as the creator of some of the strongest and most moving posters as well as of a large series of drawings of the French people at war. Forain's biting comedy, Coussan's etchings, Poulbot's lighthearted postcards, and many other displays reveal that the French voice of 1918 is indeed still audible. D. B.



OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'
OPINIONS OF ONE MAN SHOWS
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devore—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Helen Carlson—H. C.
Henry McBride—H. McB.
Melville Upton—M. U.

WORLD-TELEGRAM
Emily Genauer—E. G.

DAVIS, Downtown
(see ART NEWS,
Feb. 1, p. 23)

What Mr. Davis does is to jigsaw life into little pieces, shut the lid, and then give his Pandora Box a thorough shake to the rhythm of the best jazz of our era. . . . And as Stuart Davis turns the trick, it can be a very charming way, too. E. A. J.

. . . shuffles the symbols, readjusts them on canvas, blows a breath of personal ardor into them, and leaves the observer blinking at what he has done. . . . The pictures contain breezy chords of color and clean, staccato patterning; their thematic substance is based on a clever synthesizing of indigenous street scenes. . . . C. B.

. . . one doesn't always want emotional and intellectual depth. The Davis pictures are enormously decorative. They're gay and lively and somehow full of change. And if one or two of them make one think rather more of George Gershwin than of swing, I hardly think that fact is to their discredit. E. G.

DE LAITRE, Puma
(see ART NEWS,
this issue, p. 25)

. . . oils are abstract or semi-abstract in tenor and are in the main quite personal in expression, although one suspects that Picasso, Miro and Klee have been molding influences in her style. H. D.

. . . is what most abstractionists abhor to be called—decorative. That is, she takes such pleasantries as playing cards and musical instruments, and brightly abstracts them. This has all been done before, of course, but not with quite the same taste Miss de Laitre shows. C. B.

. . . are notable for the warmth and sensitivity she extracts from a limited palette. Her pictures suggest Klee a little, but never are they merely imitative. Rather does she capture the same freshness and variety the Swiss master did. E. G.

DOVE, An American Place
(see ART NEWS,
this issue, p. 23)

. . . is an abstractionist, though his paintings, if often they might be called non-objective, are incorrigibly, often most charmingly, lyrical. He does not paint the object. He tries, in his own adventurous way, to communicate the essence of an object, an experience, a sensation. E. A. J.

It is as though he had dug again into some earthy store of the imagination and come up with hidden treasure. . . . Actually there is nothing of the form of nature in Dove's work, for it is all "mood" with the artist, and creation. If you feel nature's essence in these pictures, you have succeeded in fathoming them. C. B.

His colors are always admirable. He is the best colorist among the American abstractionists. He puts his materials securely together; too, in fact, if Lincoln Kirstein, who says: "Thank God for the facts," would only let America go abstract then Arthur Dove might be one of the heroes of the movement. H. McB.

They're all highly enjoyable inventive studies in which the color is bold and clear, pattern and mass are most sensitively related, pictorial architecture is most fully devised—and the net result appears amazingly spontaneous and fresh. E. G.

FIENE, Associated American
(see ART NEWS,
this issue, p. 23)

. . . has always, to some extent, stylized; when conditions are right he stylizes with stunning effect, and much less rigidly, with much less dependence on hard, ungratifying surfaces, than of yore. . . . All in all, Fiene has never appeared to better advantage. This is definite and auspicious progress. E. A. J.

. . . there is simplicity, somewhat overdone in his New England churches, but elsewhere austere and ruthlessly direct, which chiefly accounts for his success in painting. When he adds a feeling of rhythm to his rolling hills and festoons them with bristling trees, the artist manages to be idyllic in spite of his stern view of nature. C. B.

. . . somehow leaves one rather cold. It is accomplished painting of course, though given to any excess of emotion, none at least that kindles any response. On the whole his landscapes, such as "First Snow" and "Winter Evening," make the greatest appeal. This, of course, is merely a personal preference. M. U.

. . . doesn't actually paint war. He depicts a decaying, exploding world. . . . It's all frighteningly effective, because it's so magnificently painted. Next to these . . . are hung a series of most poetic nudes, lovingly modeled pink figures organized with great sensitivity into the tonal structure of the whole composition. E. G.

GROSZ, Associated American
(see ART NEWS,
Feb. 15, p. 23)

Personally, too, I think we have now had about enough of those nudes in landscape. That Grosz is a very able and sensitive painter none will deny. But he has not, save in the earlier caricatures and satires, put his art on an all-out basis. The real tests are to come. E. A. J.

. . . paints symbolical pictures out of his broodings on war, and the force of his emotion is such that it lands him in obscurity. On the other hand, when he keeps his eye on the object, say on a nude figure, his technical power comes to the fore, especially his sinewy draughtsmanship, and he triumphantly captures the eye. R. C.

. . . has steadily grown from the painter's point of view in solidity and dignity. His advance seems most distinctly marked in his handling of the nude figure. His palette has become cooler, his modeling more subtle. . . . Grez's still life subjects, such as that one with grape fruit, are also most appealing. M. U.

. . . are painted with logic, sensibility and taste. They are characterized by precise line, clear colors, massive shapes, animated design. The amazing thing is that they also have an indefinable lyric quality. E. G.

HELION, Art of This Century
(see ART NEWS,
this issue, p. 24)

Here is non-objective art of real substance and originality. Helion stimulatingly invents; does not just tiresomely repeat. He is a veritable leader in the non-objective field. E. A. J.

His watercolors have admirable color and very sound draughtsmanship. They constitute appealing portrayals of Indian types. These he interprets with a touch that is both delicate and sure, giving us convincing and very pleasing characterizations. They are more than picturesque, having a veritable human significance. R. C.

It is cool, elegant and as detached as though the artist were a citizen of Mars who had no real use for our machines but found them aesthetically entertaining just the same. This aloofness . . . gives these compositions a refinement. H. McB.

. . . paints with considerable charm and undoubted feeling . . . shows him to have penetrated behind the scenes of Indian life to phases of it unknown to ordinary tourists. It is in no sense political . . . and puts all its emphasis upon the romance and poetry of a land which is not so far away as it used to be. H. McB.

KATCHADOURIAN, Durand-Ruel
(see ART NEWS,
Feb. 15, p. 23)

Most of these quick impressions of ceremonies or of Hindu women at their quotidian tasks are sketchy and open, at once realistic and poetic and never merely illustrative.

A mother carrying a child, a still-life of fish and several of the other examples reveal the artist's talent to the fullest degree. It is a delightful show. H. D.

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. . . design is more complex than in the past. There is a wealth of incident, all related with humor and freshness, all adding to the zest and interest of the whole composition, yet always subordinated to the main design. Her colors have taken on new brilliance. . . . Rhythms are developed in an intriguing and beautifully balanced counterpoint. E. G.

ROSENTHAL, Midtown
(see ART NEWS,
Feb. 15, p. 20)

. . . more of her generally excellent paintings of Mexican subjects. Only a few of them have been seen ere this, in group shows. Conspicuously successful are "By the Sea," "Watermelon Parlor" and "Boy in White," but many other canvases score. E. A. J.

. . . in general it is Mexico that most appeals to her and finds her response most personal. The show thus is not unlike those the artist has previously held here. It is well supported by expressive character drawing and vigorous, well controlled brushwork. But a wider range of subject interest wouldn't do harm to her reputation and might well add to it. C. B.

. . . shows a decided advance in certain respects over her previously exhibited work. . . . The difference now is that she has broadened her color range, let more light into her compositions and balanced her masses of light and dark more dramatically than heretofore. M. U.

. . . design is more complex than in the past. There is a wealth of incident, all related with humor and freshness, all adding to the zest and interest of the whole composition, yet always subordinated to the main design. Her colors have taken on new brilliance. . . . Rhythms are developed in an intriguing and beautifully balanced counterpoint. E. G.

SCHANKER, Puma
(see ART NEWS,
this issue, p. 25)

Rhythmic abstraction and the primitive are elements of his sculptural manner. The wood block prints are in abstract vein with more than a suggestion of musical feeling—quite accomplished work of its kind. H. D.

. . . it is hard to say where he succeeds better—in his color prints from the wood-block, or in his sculpture, carved in the archaic manner. Both are abstract, but "Music" has power. C. B.

. . . still keeps more than one style in operation—a realistic and a more impassioned, romantic style besides. . . . It is possible that all along he has been sympathetic to natural landscape painting and never been quite aware of the fact. But it is an up-and-down show of painting as it is—running from the closely factual to the eloquent and poetically expressive. C. B.

. . . free figures are abstractions cut directly from the wood, and stemming clearly from African Negro sculpture. They're less austere, however, and more fluid. They have an undulating grace. E. G.

SCHARY, Paris
(see ART NEWS,
Feb. 15, p. 23)

Although these landscapes entail no salient departure from the representational canon, they are . . . the embodiment of an artist's "idea." The strength of this trend in Mr. Schary's painting becomes patent as we study . . . "Connecticut Classics: New Milford" and "Europa: An Allegory of War"; the first literal, in a modified way; the second confessing an out-and-out surrender to fantasy. E. A. J.

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. . . could do with a little more crispness. There is a tendency to be fuzzy. The Degas from whom Mr. Schary derives subjected himself to the sternest discipline in drawing before he ventured into lyricism and Mr. Schary should have held to the line a little longer. H. McB.

. . . works in an entirely new manner. And a grand manner it is, too, derived, it would seem, from the baroque painters of the 17th century. He paints a great rolling landscape, with nymphs, ruins, grottos, gnarled trees and distant hills. Alongside this panorama . . . is the Connecticut landscape whose physical lineaments evidently inspired Schary to the more extravagant effort. E. G.

SOYER, Macbeth
(see ART NEWS,
this issue, p. 23)

Emotionally the work is marked by reflective sympathy and compassion. Technically the brush work is as ever scrupulous, and the low key is relieved by bright flashes. Careful tonal effects are accomplished in several of the figure pieces. This is thoughtful, very serious work. H. D.

. . . composed of intimate pictures. There are dancers, a study of a child, and nudes in informal studio poses on display. None of the oils is more than a "small" version of the subject, but there is a real charm in many of the pictures, the charm of color and of very good painting. C. B.

. . . most of the pictures are in effect still life designs. . . . Actually, however, they are extremely fanciful arrangements in the general pattern of the work of Fernand Leger. . . . A clever, sure painter, a charming if superficial colorist, she has made a swift and bright success of her new work. C. B.

. . . could do with a little more crispness. There is a tendency to be fuzzy. The Degas from whom Mr. Soyer derives subjected himself to the sternest discipline in drawing before he ventured into lyricism and Mr. Soyer should have held to the line a little longer. H. McB.

THOMPSON, Pinacotheca
(see ART NEWS,
this issue, p. 25)

Her recent work is still pretty much representational, roughly speaking, but with a definite abstract base. Her color is bright, her work vigorous, and a simplification of design is to be noted in much of the painting.

. . . still keeps more than one style in operation—a realistic and a more impassioned, romantic style besides. . . . It is possible that all along he has been sympathetic to natural landscape painting and never been quite aware of the fact. But it is an up-and-down show of painting as it is—running from the closely factual to the eloquent and poetically expressive. C. B.

Her work is compounded of 40 per cent Pierre Roy, 40 per cent Fernand Leger and 20 per cent Miss Thompson and 20 per cent is not enough. But due to such excellent masters the work is clear in color and often witty and decorative. H. McB.

. . . nothing timid about her work now. Her color sings out with clarity and vigor. Her designs are neatly organized, compact arrangements. . . . But all this is only a start. It's true that her subjects are her own. . . . But the devices she employs in her compositions are Leger's. E. G.

WHITAKER, Ferargil
(see ART NEWS,
this issue, p. 25)

. . . works fluently, diversely, surely—one had almost said glibly—with large areas of wash and big all-over designs, expertly incorporating areas of white space. It is out-of-doors, breezy, effortless painting. A couple of industrial scenes and two or three small sketchy landscapes seem to me better than the large papers. H. D.

He deals on equally deft terms with urban and landscape subjects, painting broadly and with certitude. His color is agreeable and he leaves altogether a satisfactory impression . . . is careful not to sacrifice the truth to picturesqueness. He is faithful to his facts. This is clear not only in the city sketches but in the landscapes. C. B.

. . . handles his watercolors with crisp precision and ease . . . one is inclined to prefer his less formal subjects. . . . In these the handling is less restrained, takes on more of the free watercolor quality, with the advantage that the artist's personality seems more in evidence. M. U.

THE PASSING SHOWS

MASSON AND KLEE, their strangeness made real by a remarkable collection of primitive sculpture, add up to one of the top shows of the season at the Buchholz Gallery. Between these two instinctive artists are certain similarities—a point where Klee's twisting line meets Masson's surging one, where pretended terror becomes genuine terror. The Massons were all produced last year, which, in our opinion, is his finest style, his 1942 black background pointing up colors of an almost unbearable brilliance. *Fishwives from Martinique*, in an over-ripe purple, stained-glass blue, chartreuse green, and cinnamon brown, is one of the truly exciting modern pictures, its forms, extracted from Masson's onetime



ANDRE MASSON: "Nebula," at the Buchholz Gallery.

birds and fishes, as new as its colors.

The Klee section includes among twenty-seven examples such irresistible items as the *Jester* of 1924, *Ilfenburg*, constructed apparently out of elephants' trunks, the ghostly *Still-life with Animal Statuette*, and *Lady with Tomato*. Ranging from an Alaskan ivory lizard to Luristan bronzes, from a crouching Cambodian to an Aztec monkey, the sculpture makes the point that fear and fantasy are as old as the human race. (Prices, Masson \$150 to \$1600; Klee \$175 to \$1100.)

LEE GATCH is the man of suggestions, of signals. The observer stops, looks, and recognizes without really knowing what it is he's seen. The fourteen Gatches at the Willard Gallery relate to great spaces and long bridges of light and dim twinkling shapes. They are superb in color, a certain turquoise blue and a golden orange being preferred ones. Since 1935 Gatch has receded further and further from nature transforming things seen into

a personal but convincing illusion. His sense of happenings, of mood would make a superb stage designer. As a painter he is one of our most creative and original artists. (Prices \$125 to \$600.)

JOHN HARTELL has a way of painting one thing and really describing another. The undercurrent of mystery which you feel in compositions like *The Red Shirt* is something a Surrealist would envy for it is done with no other props than color, the face bathed in purple-black shadow, orange flames tinging the background, a tiny yellow bow set in the hair. *Windswept* and *Roller Skating* have equally unforeseen combinations and move on a lively diagonal. Most surprising of all, . . . *To the Shores of Tripoli* handles our flag at its red-white-and-bluest in a desolate scene of strange duns and greens and makes it look positively beautiful. As a *bonne bouche* there are two truly ravishing boxes of *Christmas Candy*. Other pictures in the Kraushaar show give the impression of an uneven but undoubtedly brilliant talent. (Prices \$50 to \$350.)

ERNEST FIENE at the Associated American Artists is a man of many styles. He has one style for portraits, one for flowers, one for summer landscapes, one for winter. However, each is understood and integrated by the artist. His summer landscapes are formal and high keyed; in winter quite the other way, he uses a swirling, heavy impasto and there is little contrast in his silvery pigments. He paints a very adequate modern portrait with an eye on the character of the sitter. The impression is that here is an accomplished artist, but particularly, in contrast to George Grosz who is showing in the same gallery, here is a settled man in a settled world. (Prices \$200 to \$2500.)

ARTHUR DOVE in 1943 is painting more concisely with fewer stippled surfaces and more genuinely abstract effects. The walls of *An American Place* clang with golds and greens, always harmoniously, for Dove has impeccable taste. His clever trick of using a color twice brings combinations like raw sienna and burnt sienna, lemon yellow and lime yellow, olive green and forest green into one picture. The luscious results fulfill his catalogue statement: "I would like to make something that is real in itself, that does



JOHN HARTELL: ". . . To the Shores of Tripoli." Kraushaar.

not remind anyone of any other thing, and that does not have to be explained." (Prices not quoted.)

MOSES SOYER'S little canvases at the Macbeth Gallery have great charm. They are gracious, grave, and sad, done in smoky color with a whisper of Degas. There is a flair for the juxtaposition of pigments, the green and pink of *Dancer in the Mirror*, the blue and black in *Backstage*. Occasionally there is an unorganized corner or a slip in draftsmanship unfitting to the style. (Prices \$150 to \$350.)

THE CLAY CLUB plays host to service men by offering them free instruction, a workshop, and, in the present show of "Sculpture on Rationed Time," exhibition space. In ceramic and stone, portraits are favorites and the boys have a wonderful time of it caricaturing their fellows. Will Steele, U.S.A., has considerable ability, and Roland Hellman and Pat McKnight, both of the Coast Guard, do as well for their branch of the service as George O'Roar and Jim Monroe of the Navy, Hi Prechitz and Hi Snell of the Army, do for theirs. (Prices \$3 to \$30.) Civilians also are subject to time rationing, and the gallery presents such of its members as Lo Medico, Muriel Kelsey, Sally Bodkin, Leo Amino, and Nina Winkel. (Prices \$5 to \$300.)

HANNAH SMALL was awarded the Logan Prize at the 1940 Chicago Annual. As this constituted her sole public appearance, her present show at the Passedoit Gallery is in the nature of a revelation. Here is a sculptor of half a dozen styles and as many mediums, of a technique both massive and delicate, a carver who falls into none of the stony-eyed mannerisms of the *taille directe* school. It can be safely pre-

dicted that Miss Small will go over in a big way. (Prices \$100 to \$2000.)

FIFTEEN AMERICAN artists at the Milch Galleries offer an excellent show; the majority are distinguished and accomplished painters. Leon Kroll's beautiful yet expressionless *Evelyn* is in strong contrast to the graceful and lively portraits by Robert Philipp and Jerry Farnsworth; Maurice Sterne's strong and bright *Gladiolus* is also far from the subdued and dreaming *Bouquet* by Helen Sawyer. Yovan Radenkovich has slapped on his color with catching enthusiasm in *New England Oriental*. We feel the foreground of Stephen Etnier's *Village in Maine* hurts an otherwise excellent picture; Sidney Laufman's *The Hollow* is much more cohesive. (Prices \$300 to \$3000.)

ALFONSO OSSORIO is Philippine by nationality but his Spanish ancestry comes out in the intensity, in the almost cruel religious mysticism of his work. His is a curious technique resembling that of the Gothic woodblock artist whose precision of drawing he can easily match. At the Wakefield Bookshop there are oversize, uncomfortable portrait heads and entwined compositions in which thorns, blood-drops, flames, and more obscure symbols represent a spiritual battle so real that the artist seems compelled to express it. It is a pity that in doing so he doesn't stick to black and white for tinting only detracts from the fineness of his line. (Prices \$60 to \$300.)

CAMOUFLAGE, as presented to the public in an exhibition on Macy's fifth floor staged by the 909th Air Force Engineers stationed at Mitchel Field, brings life to some of the practices outlined by Capt.



HANNAH SMALL: "Repose," marble. At Georgette Passedoit.



JEAN HELION: "Rouge Brillant," at Art of This Century.

William Spierer of Fort Meade's camouflage battalion in the November 1-14 ART NEWS. It is as exciting as it is an instructive show, complete with jeeps, an actual dummy shack collapsing to reveal an anti-aircraft gun, soldiers in sniper dress, and other devices. A series of highly remarkable, painstakingly executed scale models illustrate many types of protective concealment, give visitors a full realization of modern methods.

The Army's tradition of anonymity prevents the giving of credit to individuals who have developed this new camouflage, but there are by-lines in the section entitled "The Artist Goes to War." Attached to the 909th is Private Mitchell Siporin who has made an impressive large mural and many drawings of his fellows at work. Corporal Louis Jamme is prolific and highly able not only in his drawings but in a clear and eye-catching poster series demonstrating just what World War II camouflage is and is not: it is not black magic, it is imagination, hard work, and common sense. Corporal Oke Nordgren shows paintings of camouflage in nature. Charles G. Farr and Richard Young are other artists whose training as illustrators has proved valuable in this branch of the service. Approved by the Eastern Defense Command, this is the first comprehensive exhibit of its kind, should not be missed.

JEAN HELION, French follower of de Stijl, is one of the most distinguished modern abstractionists. Distinguished in both worldly and unworldly sense? For suave, delicate colors and a feeling of intellectual clarity, his canvases can be compared with those of Tanguy. He works, of course, with geometrical rather than organic shapes, projecting a sort of collapsible box motif in which concave and convex planes lend interest to flat surfaces. Colors

run to distinguished greys and dim poetic blues and greens, but when he tries something stronger, as in *Rouge Brillant*, an extremely striking painting results. On opening day at Art of This Century Hélion, who has done much lecturing, talked about his experiences in and escape from a German prison camp with a high, calm detachment. Abstractionism applied to life evidently yields an enviable wartime philosophy. (Prices \$100 to \$800.)

OF THE FOUR artists to whom the Studio Guild gives miniature one man shows, Helen Grose has the most to say in small aquatints considerably richer and more colorful than Mellor's neighboring oils. Frank Calcott paints flowers well, Patricia Ferndon draws and idealizes the Pueblo Indian. (Prices \$5 to \$50.)

IN THIERRY OSBORNE'S French-English combination the former clearly dominates. His pictures, at the Gallery of Modern Art, have the style, the ease, the tacit understandings we have come to expect from Gallic painting. Many were done in Cuba whose varied green palms, sunstruck domes, and thick, heavy blue sea and sky he has set down particularly well and briefly. If occasionally the rhythms of his shorthand become nervously repetitive and his colors go too "amusing" these are on the whole excellent gift pictures for persons of polite tastes. (Prices \$125 to \$600.)

ARTIST ASSOCIATES, an "artist-to-consumer" co-operative, handles paintings, prints, and sculpture in all mediums marked at modest figures, and sends the work of its members on tour out of town. At their Village headquarters the ever-changing group show includes bright small things by such familiar painters as Zoltan Hecht, James Lechay, DeHirsh Margules, Segy, and Moses Soyer. The gay tiles by Esteban Soriano would make fine gifts, as indeed would many of the items. G. Griffin Driscoll and Forrest Wilson are other members. (Prices \$5 to \$50.)

ASSOCIATION OF WOMEN ARTISTS showed at its Argent Galleries headquarters murals and sculpture by its members, some items necessarily represented by photographs. First Prize choices were the painted murals by Ada Rosario

Cecere for the S.S. President Jackson, but gayer than these were glass panels of tipsy fish and roosters made for the same boat by Lydia Gardner Orme. An Honorable Mention went to Louis Grace's Arizona botanical murals, oil in imitation of mosaic. Sister Mary Veronica showed graceful religious decorations in the Italian primitive vein, and Georgiana Brown Harberson a richly embroidered panel. Our favorites were Verona Burkhard's sketches for murals on American Indian themes and lively projects by the twins, Prudence and Priscilla Burg. Among the sculpture, Gladys Edgerly Bates' figure is by far the most distinguished, though Doris Ceasar, Genevieve Karr Hamlin, and Ilse Niswanger do well. (Prices for sculpture \$7 to \$5000.)

HAROLD WINFIELD SCOTT at the Eggleston Galleries offers us some fabulous and spirited Western scenes purely illustrative in character, and other paintings, mostly landscapes, which are undoubtedly much more seriously felt. But his illustrations are by far his best expression. They are painted with accuracy and assured ease; in them he is at home, he is himself. What more can an artist ask? (Prices \$50 to \$300.)

THE MEN IN THE ARMED FORCES exhibition, sponsored by Life magazine, is at the British American Art Center. It has had so much publicity that all are surely now familiar with the prize winners (illustrated in color in our August-September issue)—the compressed men in the truck by Robert Burns, the multi-colored parachutes of Bob Majors. These are good pictures and there are a few others in a show of an intimate, authentic quality that will bring tears to your eyes. (Prices \$5 to \$200.)

URRUCHUA AND GUEVARA at Durlacher's give a fresh and varied report of a South American art having little in common with the conservative samples sent up for most "official" exhibitions. Each in his own way is a knockout. Demetrio Urruchua, an Argentine who supports himself largely by cabinet-making, is the artist whose anti-Axis poster was the most powerful in the Museum of Modern Art's United Hemisphere Competition (reproduced in ART NEWS for November 1-14 1942). He has studied painting and sculpture, made important murals for the Women's University at Montevideo, but his

strong anti-Axis and anti-clerical leanings have kept him in the background in his own country. In the large monotypes making up the present show, the bestial humans he draws have a concept as powerful as Bosch's, solid modeling, and adeptness in composition. (Prices \$50 to \$100.)

Luis Guevara of Chile is another matter entirely. A retired lawyer with no formal art education, his landscapes are as gay, charming, and care-free as they are tasteful in their subtle combination of bright colors, refreshing in their oblique perspectives. Most of the scenes are of his own country, but his vision of New York harbor, which he has never seen, will warm local hearts. (Prices \$100 to \$350.)

HUGO GELLERT takes a fling at the Axis and a hopeful look at the future in a series of colored illustrations he made for a pamphlet of excerpts from Vice-President Wallace's "Century of the Common Man" speeches, published by the International Workers Order. Large silk-screen versions of these compositions are at A.C.A. and, though they were not intended as posters, should be seen by all poster artists. They are uneven, but with their graphic punch and fine use of limited color many of them should be widely circulated. (Price \$10.)

NEW YORK ARTISTS PAINTERS is the rather odd name of a new exhibiting society whose first show was hung in temporary quarters during the last two weeks of February. Among reasons given for its formation is the not too veiled criticism of a large museum exhibit now current: "The trend to isolationism still exists even though the political form is dormant. . . . Large group exhibitions of reactionary painting are a case in point. The



DEMETRIO URRUCHUA: "The Jackal," monotype. Durlacher's.

aesthetic expression of reaction in painting is factualism. The imitation of appearance of the object is, we believe, a denial of the spirit . . ."

The handful of well-known painters belonging to the society is certainly spirited, and not factual. There are geometrical abstractionist George L. K. Morris and Vytlacil who reduces the natural object to the gayest of patterns, Louis Schanker who can produce a convincing mood with a few lines backed up by fine color, and Mark Rothko and Adolph Gottlieb both of whom draw upon Classical themes for symbolical abstractions. George Constant, Morris Davidson, John Graham, and Louis Harris are other members.

JULIET THOMPSON since her last show has studied with Léger and, by the result at the Pinacoteca Galleries, it was just what she needed. She retains the pleasantly dry surfaces and good color that characterized her Balkan studies but has gotten away from the illustrational thing. Her new subjects are still-life arrangements abstracted to the point of flat decoration. Well composed if at times a little overcrowded, they look fresh and capable. We look forward to Miss Thompson's next show when she has made this style entirely her own and can forego all hommage à Léger. (Prices \$100 to \$300.)

PAUL WIEGHARDT'S paintings, classed by French critics familiar with them through frequent Paris exhibitions during the past ten years as Intimiste, betray little, save for his selective use of color, of his years of study with Paul Klee. Now living in Cummington, Mass., this Ger-



PAUL WIEGHARDT: "Mexican Rugs" at M. Knoedler & Co.

man-born, Paris-bred painter is having his first New York solo at Knoedler's. His hair-line drawings, liquid watercolors, and dry oils indeed recall the atmosphere of Vuillard's intimate work, but there is not a little of German *gemütlichkeit* in their charmingly cluttered arrangement. (Prices \$25 to \$300.)

SAUL, who disclaims a surname, shows etchings and lithographs at the Morton Galleries. The former are particularly successful, for he uses a "Rembrandt" technique of modeling with tiny strokes which yields an impression as delicate as a pencil study. Saul is best handling colloquial subjects; his heights of emotion are inclined to be overdone. (Prices \$5 to \$35.)

SOCIETY OF DESIGNER-CRAFTSMEN stages its winter exhibition of contemporary crafts in the front section of the Rebajes shop and presents many new types of decorative objects available in non-priority materials. The gamut is from tiny ashtrays to large ceramic sculpture by Gregory and Wieseltier, wood carvings by Chaim Gross. By Andrew Szoek the pictorial inlaid wood panels merit a showing by themselves, while the textiles by Vogel, V'Soske and Donelda Fazakas are equally exciting.

Among highly desirable smaller things are enamel plaques and ashtrays decorated with compositions in the Klee mood by Drerup and a new type of ceramic Gregory has developed for ashtrays and bowls: thick vitreous glaze in jewel-like tones is accumulated in the concavities and allowed to crackle so that you seem to stamp out your cigarette in a mess of emeralds. (Prices \$1 to \$400.)

LI MARZI is on the March list at Contemporary Arts, Chicago-trained, a 1929 trip to Belgium and Germany gave an Expressionist cast to his painting. Figures for him are types, the bride frail as organdy, the miner all doggedness and jutting jaw, the woman and child a Raphael-calm Madonna. While his color, especially in the landscapes, leaves much to be desired, the compositions are sound and the whole approach is serious and contemplative. (Prices \$50 to \$250.)

DE LAITRE AND SCHANKER display their enthusiasm for the abstract at the Puma Gallery. Eleanor deLaitre's work is sophisticated, decorative, and pleasant and approaches the charm of Klee. Mr. Schanker's abstractions are done



LOUIS SCHANKER: "Man with Drill," seen at the Puma Gallery.

from color woodblocks, they are vital and strongly colored. His sculpture is imaginative and ingenious, several having the appearance of small totem poles gone 57th Street. (Prices \$7.50 to \$500.)

JESSICA SHERMAN of Troy, N. Y., makes her current New York debut at Argent with female heads and figures painted broadly, surely, and with considerable interest in the personality of the sitter. (Prices \$150 to \$500.)

IF FREDERIC WHITAKER'S watercolor views of New York and the countryside, at Ferargil, are in the conservative vein, that is nothing against them since conservative American watercolor at its best amounts to very fine painting indeed. We like the town scenes best, for they get the city's most attractive moods and seasons. (Prices \$40 to \$375.)

CORPORAL WALTER STINER, now cartoonist for the Fort Dix Post, shows some samples at Montross, his dealer when he was a civilian. His good training as a draftsman stands by him in his new capacity while he reworks old jokes and some new ones. Some are funny even to non-soldiers, others are probably better for the readers for whom they were intended. (Prices \$7 to \$15.)

THE GROUP at Estelle Newman's includes such of the gallery's regulars as Impressionist Ethel Swantees, portraitist Estelle Orteig, Ruth Lewis, Morris Kallem, Jo Kragman, and D. Lubell Feigen. Chalmers Agnew shows three luminous portraits whose small scale encloses a remarkable largeness of concept. (Prices \$35 to \$200.)

BOOKSHELF

AMERICAN SERIES

WINSLOW HOMER. By Forbes Watson. New York, Crown Publishers. Price \$1.95.

THOMAS EAKINS. By Roland McKinney. New York, Crown Publishers. Price \$1.95.

GEORGE BELLOWS. By Peyton Boswell, Jr. New York, Crown Publishers. Price \$1.95.

ANNOUNCED as a "new library, covering in individual volumes the life and art of the foremost American painters," the American Artists Series is launched with three monographs on Homer, Eakins, and Bellows (a fourth, on Whistler, is not reviewed here). The volumes are uniform in format and plan; each contains a brief essay on the painter by a qualified critic, to which Miss Aimée Crane has appended a Selected Bibliography and 60 to 100 halftone illustrations with eight colorplates.

Since the artists chosen so far in the series have already been extensively published, these volumes add little to the sum of knowledge of the individual painters. The value of the books lies in making available at low cost a sizeable gallery of good, well documented illustrations. On this score, the series deserves credit for the number and generous dimensions of its plates and for the captions, which give size, date, and location. But the quality of the halftones is mediocre, the arrangement haphazard (no chronological sequence is attempted), and the colorplates are, with few exceptions, extremely bad.

The critical essays which open each volume provide sound summaries of the artists' careers and perceptive evaluations of their work. Forbes Watson has contributed a warmly personal tribute to Homer, which is an excellent piece of writing. He might, I think, have indicated more precisely the nature of Homer's development, but the essentials are here, incorporated with sympathy and understanding.

Writing on Eakins, Roland McKinney has done a most competent job of lucidly compressing the facts of Eakins' life and stylistic evolution. Much of this is inevitably drawn from Lloyd Goodrich's admirable monograph, a debt which the author generously acknowledges. Particularly felicitous is McKinney's judgment on Eakins' portraits: "With . . . austere delineation he was able to draw out the very soul of his subject and lay it, unflattered but alive with character, before the spectator."

Peyton Boswell, Jr., responsible

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for the text on Bellows, has devoted less space to biography, more to a detailed consideration of individual paintings with separate sections on the lithographs and drawings. Some will find his judgments on certain aspects of Bellows's work too lenient, but on the whole it is an eminently just and rewarding piece of work.

JOHN I. H. BAUR

THE PLASTIC ART

SCULPTURE THROUGH THE AGES.
By Lincoln Rothschild. New York:
Whittlesey House, 1942. Price \$5.

IT IS a striking commentary on the popular blindness to sculpture that although innumerable picture books have presented masterpieces of painting, Rothschild's book is the first which endeavors so to present the sister art to the layman. It thus fills a definite need and should be welcomed. The format is large, the photographs usually good and well chosen, although

occasionally with too sharp contrasts of light and shade, and the scheme, with a brief analysis opposite each picture, easy to read.

The history of sculpture is divided into eight chapters ranging from Egypt and Greece to contemporary and African Negro. The choice on the whole is interesting and personal rather than representative. It seems to the reviewer unfortunate to jump from Marcus Aurelius to the eleventh century, that Italian Romanesque should not only be omitted but denied its very existence (page 83), and that thirteen photographs be given to Donatello but none to Jacopo della Quercia, Luca della Robbia, or Verrocchio. The text has the praiseworthy aim of synthesizing historical interpretation and aesthetic analysis but the author frequently gives way to easy generalizations and false or misleading statements. The range and wealth of material, however, make it a welcome library addition.

MARION LAWRENCE

Is Sharp Focus Clear?

(Continued from page 20)

Santo, the quiet Ferdinand Cartier, and Fred Papsdorf are amusing with a flair for selection which often raises the level of their work. Charles Rain is better when he lets his imagination play and paints broadly than when he concentrates on dewdrops. Some of Clarence Carter's paintings are made very by unusual subjects or points of view, but for the most part they recall Grant Wood's American scenes sans the satire.

Ivan Le Lorraine Albright has a whole field to himself. He can convince you all too well of the reality of the decayed matter, human and otherwise, which he paints, but it is by no means camera-eye stuff and it lacks no imagination in concept or in the amazing technique of building in brilliant colors from a black ground. His still-life of fish shows how his alchemy can be applied to inoffensive themes. But he does this seldom. Unlike most others of his type, he is a poet, revolting, perverse in his choice of themes, but by no means prosaic. His long, phoney-literary titles—publicity winners because they cause comment, take up three lines of type apiece—his insistence upon his fancy middle name together outdo Cadmus in exhibitionism. Albright's twin brother, who signs himself "Zsissly," is both less offensive and less accomplished. His technique is not so original, his taste not so extreme. His large paintings of semi-nude women in cluttered Victorian settings will win neither the praise nor the censure his brother gets.

None of the painters seem to belong exclusively to the magic realist

group, very possibly because this category does not really exist outside of Surrealism. Inclusion of artists so labeled was not intended here, but surely Peter Blume, who is present, is as "official" a Surrealist as any. All of the "magic realists" are also shown as "realists." John Atherton often meets the definition of the former; and when he does is as disarming as he is dexterous. Jared French has as full a command of technique as his friend Cadmus and is even more meretricious. Again, cheapness of technique is bound up with cheapness of concept. Pornography has a place in art, but even for good pornography there are some governing factors. Guglielmi, though he uses sharp focus, distorts his figures too much to be a "realist" and, when he makes a brook flow in Brooklyn or places widows under a glass dome, fails to be "plausible and convincing" as Patrick Sullivan fails in his complicated allegories.

At the expense of hair-splitting, we simply cannot see why the four remaining painters were in this technically thematic exhibit at all. We were as grateful for the opportunity of seeing the enchanting boats of Theodore Lux, Lyonel Feininger's very promising son, as for the chance to smile with Miklos Suba at the eccentricities of barber poles; but both artists abstract considerably, neither bothers with the detail which is part and parcel of the Museum's defined realism. Ben Shahn is certainly an original realist in subject matter, but just as certainly no precisionist in technique. Peter Hurd's dry vistas of the West have the local atmosphere, but are not at all illusionistic.

COMING AUCTIONS

Woods et al. Ornaments and Decorations

AMERICAN and English furniture and decorations, old American painted metal mechanical banks, paintings, hooked rugs, silver, Remington bronzes, Oriental and Aubusson rugs are features of the Woods et al. sale to be held at the Parke-Bernet Galleries on March 4 and 5. The pieces may be currently viewed.

English Furniture and Objets d'Art

PROPERTY of the estate of the late H. Azro Patterson, a collection of English furniture containing notable Georgian and Queen Anne pieces will be sold at the Parke-Bernet Galleries on March 6. The exhibition is now current. Together with the larger items go Oriental Lowestoft armorial plates, vases and tea service, Spode and Minton table china, Bow, Derby, and other porcelain and Staffordshire figurines. There is a further small group of Chinese porcelains, tapestries, and rugs.

English Furniture & Decorations

ENGLISH eighteenth and nineteenth century furniture and decorations, including some fine Georgian pieces, property of Starr, Genthe, and other owners, will be sold at the Parke-Bernet Galleries on March 12 and 13 following exhibition from March 6. Among the decorations Meissen, Staffordshire, Derby, and other figures will be noted. Textiles include velvets, damasks, and brocades, Aubusson, and Oriental rugs.

Schnittjer & Son, Part III: Paintings

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Schnittjer & Son the third and

last auction at the Parke-Bernet

Galleries will include paintings by old

masters and seventeenth to nine-

teenth century artists. All types of

subject matter are represented from

decorative portraits, landscapes, and

genre to sporting and marine sub-

jects. The sale will be on March 11

following exhibition from March 6.

Books on Oriental Art; Currier & Ives

PROPERTY of Genthe, Schnittjer, Rossbach, and other owners, an important collection of books on Oriental art, together with Currier & Ives prints will be sold at the Parke-Bernet Galleries on March 15 and 16 following exhibition from March 11. Histories, narratives, and accounts of early voyages to the Far

East are complemented by volumes on Chinese porcelains, bronzes, jades, and paintings. Books on Japan are profusely illustrated. The Currier & Ives include such standard items as *The Battle of Bunker Hill*, the *American Fireman*, and *Washington Crossing the Delaware*. Modern art books deal with Corot, Daumier, Delacroix, Greco, and others.

American and English Objets d'Art

WORCESTER, Chelsea and Derby porcelains, early Staffordshire figures, Toby jugs and luster ware, "Gaudy" Dutch pottery and rare millefiori glass paperweights are attractions of the sale of the estate of the late Mary Margaret Yeager of Wilkes-Barre, Pennsylvania, which



XVI CENTURY Italian school
"Madonna and Child." Schnittjer
Sale at Parke-Bernet Galleries.

will be held at the Parke-Bernet Galleries on March 17 through 20. Of historic blue Staffordshire ware alone there are over 200 lots. Georgian silver and American and English eighteenth and nineteenth century furniture compliment the smaller objects.

Philadelphiana: Prints, Maps, Scrap Books

AN UNUSUAL collection of literary and artistic material, property of the late Samuel Castner, Jr., of Philadelphia will be sold at the galleries of Samuel T. Freeman & Company, of the same city on March 8 and 9, following exhibition from March 4.

The group, rich in historical prints, engravings and early maps, includes a complete set of Birch's view of Philadelphia, scenes of the Volunteer Fire Department and of the east prospect of the city, the latter by George Heap and Nicholas Scull. There are military and naval views and a collection of scrap books pertaining to both Philadelphia and New York.

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BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

On the Record

ON Tuesday, February 16, the Honorable Joseph Clark Baldwin of New York addressed the House on the patriotic accomplishments of what he termed "the forgotten group." In a forceful speech he showed not only a sympathetic appreciation of the work that Artists for Victory, Inc. is performing, but stressed the value of the artist's services in time of war. After a brief outline of the organization of Artists for Victory, the Congressman said among other things "Mr. Speaker, I want to call the attention of this House to what in wartime has often become the forgotten group. Those are the artists of the country. Right after the war a group in New York organized themselves into Artists for Victory, and that group has a national membership totaling over 10,000. They have an exhibit of war posters in the National Gallery and have invited the Members of Congress, the Senate and House of Representatives to come in any time Wednesday after three o'clock to see this exhibit and to meet with some of the artists. I hope as many of you will be able to attend as possible.

"For the first time in the history of American art, all the different art groups have joined together, moved by patriotism to their country, and are working together harmoniously and effectively with but one object in view, complete victory and lasting peace.

"Because cultural values are apt to be obscured during a period of all-out war such as we are undergoing at the present time, Artists for Victory inaugurated the greatest exhibition of contemporary American art ever held in this country, so that one of the great ideals for which we are fighting will be kept alive for our people.

"Of immediate and direct service to the Nation has been the national war poster competition, conceived and conducted by Artists for Victory, Inc. for the purpose of obtaining inspirational fighting posters on the vital issues of the war. A plan was evolved to enlist support from private industry for prizes and reproductions of the prize-winning posters and others.

"They simply were moved by a desire to help, for the prize offerings were inconsequential. Artists for Victory depended for its appeal not only on public approval from Mr. Elmer Davis or from the Honorable Henry Morgenthau, Jr., or from Mr. Donald Nelson, but also on the spontaneous enthusiasm of the artists themselves responding to the call expressed in the circular.

"The response from the artists from every part of the country was magnificent.

"By means of exhibitions such as the one now being held at the National Gallery, which will be sent on tour to at least twenty key cities throughout the United States, Artists for Victory will bring the powerful messages contained in these posters to millions of our people. Already well over 100,000,000 repetitions of these posters have appeared in magazines, newspapers, and periodicals, such as *Life*, the *New York Times*, and other papers in many cities, and in trade and art publications."

Poster Show Results

On February 17 the National War Poster exhibition at the National Gallery of Art in Washington closed. Since its opening on January 17, 180,000 persons have visited it—an average of 6,000 daily. Visitors included distinguished men from the Treasury, the Office of War Information, the Office of Defense Transportation, the War Production Board, and the Army and Navy. The staff of the War Production Drive Headquarters was given instructions to visit the show with time off in which to do so.

Congress Approves

Letters of appreciation from over fifty members of Congress have been received by Irwin Hoffman. Among these Senators Charles O. Andrews of Florida says "You and your members are to be congratulated on the fine contribution you are making to our national war effort. The power of suggestion by appropriate posters and pictures is one of the most effective ways of putting over our program, and, indeed any program."

Senator Homer Ferguson of Michigan wrote "Some of the people in my office who have had an opportunity to see the posters at the National Gallery have informed me that it is a grand exhibit. You may be sure that if it is at all possible, in view of my pressing duties right at this time, I will view the exhibit before the closing date."

Senator Tom Stewart of Tennessee expressed himself as follows: "I am writing these gentlemen (two artists from Tennessee represented in the exhibition) congratulating them upon this recognition of their work, and I appreciate your giving me this information."

From Representative Howard J. McMurray of Wisconsin: "May I compliment your organization and the artists of the country on the quality of the work shown in the exhibit, and for the important work they are doing in this time of war."

From Representative B. W. Kearney of New York: "The artists of the nation are to be commended for this patriotic contribution to the service of their country."

Government Buys

The Office of War Information has chosen the poster "Victory Starts Here" by Josefa Wenter of Los Angeles, while the War Production Board Headquarters has selected the following seven posters: "Deliver us from Evil" by Barbara Marks of Los Angeles; "Slave World or Free World" by Arnold Hoffman of New York City; "Deliver us from Evil" by Calvin Albert of Chicago; "On the Job" by Frank Chaufer of New York City; "The People are on the March" by Jack Homowitz of New York City; "Victory Starts Here" by Calvin G. Diehl of Rutledge, Pa.; "This is the Enemy" by Duane Bryers of New York City.

The Treasury Department is printing the R. Hoe Co. Prize War Bond Poster by E. B. Greenhaw of Memphis, Tennessee, but of the four selected as announced in ART NEWS of February 1-14, the Treasury, due to budget curtailment, is retaining only one. This is "Deliver us from Evil" by Harriet Nadeau of Muskegon Heights, Michigan.

The Office of Inter-American Affairs has commissioned Duane Bryers to execute a poster for distribution in South America. This poster is similar to the one mentioned above selected by the War Production Board. This makes a total of eighteen posters submitted in the National War Poster Competition which, to date, are being reproduced.

The British Division of OWI is having kodachromes made of eighteen posters for screen projection in England. Thus, in addition to aiding our own country, we trust that these designs will also be of service to our valiant allies as well.

WHEN & WHERE TO EXHIBIT

ALBANY, N. Y., Albany Inst. of History & Art, Apr. 28-May 30. Artists of Upper Hudson 8th Annual. Open to artists residing within 100 miles of Albany. Mediums: oil, watercolor & sculp. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

ATHENS, O., Ohio University, Apr. 1-21. Ohio Valley Oil & Watercolor Show. Open to artists resident in O. W. Va., Pa., Ill., Ind., & Ky. Mediums: oil & watercolor. Prizes: \$100 in war bonds. Entry cards due Mar. 29. Dean Earl C. Seigfred, Coll. of F. A., Athens, O.

ATLANTA, GA., Atlanta University, Apr. 4-May 2. Exhibition of Paintings by Negro Artists. Open to Negro artists of America. Mediums: oil, tempera & watercolor. \$500 in prizes. Entry cards due Mar. 24; works Mar. 29. Hale Woodruff, Exhib. Chairman, Atlanta Univ., Atlanta, Ga.

BUFFALO, N. Y., Albright Art Gallery, Spring, 1943. Artists of Western New York 9th Annual. Open to artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gall., Buffalo, N. Y.

CHARLOTTE, N. C., Mint Museum, May 2-June 6. Spring Exhibition. Open to all artists. All mediums. Jury. Prizes. Works due Apr. 28. Dayrell Kertheuer, Chairman, 208 Cherokee Rd., Charlotte, N. C.

CHICAGO, ILL., Art Institute of Chicago, May 13-Aug. 22. 22nd International Watercolor Exhibition. Open to all artists. Mediums: watercolor, pastel, drawing & monotype. Jury: \$100 in prizes. Entry cards due Mar. 22; works Apr. 8. Art Institute of Chicago, Chicago, Ill.

CLEVELAND, O., Cleveland Museum of Art, Apr. 28-June 6. Cleveland Artists & Craftsmen Annual. Open to artists & craftsmen of Cleveland. \$1 fee. Jury. William M. Milliken, Director, Cleveland Mus. of Art, Cleveland, O.

DALLAS, TEX., Museum of Fine Arts, Mar. 26-Apr. 25. Dallas Allied Arts 14th Annual. Open to residents of Dallas City. All mediums. Jury. Prizes. Entry cards due Mar. 17; works Mar. 23. Dallas Mus. of F.A., Dallas, Tex.

FLINT, MICH., Inst. of Arts, Mar. 12-Apr. 11. Flint Artists Show. Open to Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 W. First St., Flint, Mich.

GLoucester, MASS., North Shore Arts Ass'n. Galleries, June 27-Sept. 12. 21st Exhibition. Open to all artists. Mediums: oil, watercolor, etching, sculp. Jury. Prizes. Entry cards & works due June 11. Mrs. L. Edmund Klotz, Sec'y., Ledge Rd., Gloucester, Mass.

HARTFORD, CONN., Avery Memorial Museum, Mar. 13-Apr. 4. Connecticut Academy of Fine Arts 33rd Annual. Oil & sculp. open to members & artists of Hartford City, only. Black & white open to all. Mediums: oil, sculp. & black & white. Jury. Cash prizes. Entries due Mar. 5. Carl Ringius, Sec'y., Box 204, Hartford, Conn.

HARTFORD, CONN., Avery Memorial, May 1-16. Independent Painters & Sculptors of Hartford Annual. Open to living artists over 16. Mediums: oil, watercolor, pastel & black-&-white. \$1 fee. No jury. Prize. Works due Apr. 24. Mary Dunne, 71 Asylum St., Hartford, Conn.

DRAWING CONTEST: War bonds & stamps will be awarded for best pen & ink drawings illustrating some phase of America's Drive to Victory. Open to professional artists & to students under 21 (who will also be considered for art scholarships). Closing date Apr. 1. Louis Melfi Co., 382 W. Chicago Ave., Chicago, Ill.

MONTICELLO COLLEGE, ALTON: Ten fine arts scholarships of \$200 each. Students must submit samples of work by May 1 & meet college entrance requirements. A. N. Sullivan, Director of Admissions, Monticello Coll., Alton, Ill.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

COMPETITIONS & SCHOLARSHIPS

POSTER CONTEST: Cleveland Students Poster Art Exhibit offers \$500 in War Bonds & Stamps for posters featuring The Defense of our Nation. Open to students in any school in Cuyahoga City, O. Posters due Mar. 19. L. C. Sykora, 4600 Carnegie Ave., Cleveland, O.

POSTER CONTEST: McCandlish Awards of \$1000 in War Bonds for poster sketches featuring War Bonds & Savings Stamps, & Amer. Red Cross in services it renders to Armed Forces. Entries due May 1. McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia, Pa.

SCHOLASTIC AWARDS: Cash prizes & 42 scholarships for 1 year's tuition at well-known art schools. Open to students in 7th-12th grades in Canada, U. S. & possessions. All mediums. Regional exhibits will be held in 19 cities prior to choosing of winners at Carnegie Inst., Pittsburgh, in May. Scholastic Awards, 220 E. 42nd St., New York, N. Y.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Regional School Exhibit, Mar. 3-21.

ALBUQUERQUE, N. M., Univ. of N. M.: E. Boyd, to Mar. 12. Santa Fe Artists, Mar. 13-Apr. 9.

ATHENS, O., Ohio Univ.: Athens Artists, to Mar. 31.

AUSTIN, TEX., Ney Mus.: Tex. Fine Arts Ass'n., Internat'l., to Mar. 31.

BALTIMORE, MD., Mus. of Art: 20th Century Portraits, Mary Carey; DiCrespo: Graphics in Color, to Mar. 7. Portraits in Prints, to Mar. 8. Surrealists, to Mar. 14.

BETHLEHEM, PA., Lehigh Univ.: Comic Strip, to Mar. 28.

BINGHAMTON, N. Y., Mus. of F. A.: Everett Warner, to Mar. 31.

BLOOMINGTON, ILL., Art Ass'n.: Andrew Wyeth, Mar. 3-17.

BLOOMINGTON, IND., Indiana Univ.: Camouflage, to Mar. 11. 15 Amer. Sculptors, Mar. 11-Apr. 1.

BOSTON, MASS., Inst. of Art: 20th Century Boston, to Mar. 6.

Mus. of F. A.: U. S. Navy Posters, to Mar. 24. Vets. Gall.: Margaret Browne, to Mar. 6.

BURLINGTON, VT., Fleming Mus.: No. Vermont Artists, to Mar. 31.

CAMBRIDGE, MASS., Fogg Mus.: The Debt of Art to Nature, to Mar. 6.

CHARLOTTESVILLE, VA., Univ. of Va.: Artists of the Univ. & Albemarle City, to Mar. 13.

CHICAGO, ILL., Art Inst.: Delacroix Prints, to Apr. 15. Artists of Chicago & Vicinity Annual, Mar. 11-Apr. 25.

So. Side Comm. Center: Posters of Allied Nations, to Mar. 31.

CINCINNATI, O., Art Mus.: Henri Rousseau, to Mar. 14. Currier & Ives Prints, Mar. 5-Apr. 29.

CLEARWATER, FLA., Art Mus.: Members Annual, to Mar. 10.

JACKSON, MISS., Municipal Art Gallery, April. 2nd National Watercolor Annual. Open to all American artists. Mediums: watercolor, gouache, tempera & drawings. Jury. Prize. Entry cards & works due Mar. 20. Mrs. John Kirk, Sec'y., 927 N. Jefferson St., Jackson, Miss.

LAGUNA BEACH, CAL., Laguna Beach Art Gallery, May 1-30. Print & Drawing Exhibition. Open to all U. S. artists. All print & drawing mediums. 50¢ fee. Jury. Prizes. Entry cards due Apr. 19; works Apr. 23. Curator, Laguna Beach Art Gall., Coast Blvd. & Cliff Dr., Laguna Beach, Cal.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. \$1.50 per picture. Jury. Single pictures received any time. John G. Wolfe, Vice Pres., Whistler House, 238 Fairmount St., Lowell, Mass.

MILWAUKEE, WIS., Milwaukee Art Institute, Apr. 2-May 2. 30th Wisconsin Art Annual. Open to artists residing in Wis. Mediums: oil, sculp., watercolor & drawing. Jury. \$600 in purchase & cash prizes. Entries due Mar. 24. Milwaukee Art Inst., Milwaukee, Wis.

MONTGOMERY, ALA., Montgomery Museum of Fine Arts, May 3-31. Watercolor Society of Alabama Annual. Open to all Amer. artists.

Medium: watercolor. \$1 fee for non-members.

Jury. Prizes. Entry cards due Apr. 24; works Apr. 28. Joseph Marino-Merlo, Pres., 6/0 Dept., Applied Art, Ala. Polytechnic Inst., Auburn, Ala.

NEW HAVEN, CONN., Free Public Library, Apr. 12-24. New Haven Paint & Clay Club 42nd Annual. Open to all artists. Mediums: oil, watercolor & prints (not previously shown in New Haven). Jury. Purchase & cash prizes. Entry cards & works due Apr. 5. Mrs. W. F. Robb, 66 Vista Terrace, New Haven, Conn.

NEW YORK, N. Y., Academy of Allied Arts, Apr. 22-May 22. 12th Annual Spring Salon. Open to all artists. Mediums: oil & watercolor. \$1 fee according to size. No jury. No prizes. Entry cards & works due Apr. 10. Valentine Nadon, Director, 349 W. 86th St., New York, N. Y.

NEW YORK, N. Y., American Fine Arts Ass'n., Apr. 13-23. American Veterans Society of Artists 4th Annual. Open to veterans & members of U. S. Armed Forces. Mediums: oil, watercolor, sculp. & prints. Fee: \$3.50. ptg. & sculp.: \$2.50. prints. Jury. No prizes. Entry cards due Mar. 25; works Apr. 2. Frederic Williams, Pres., 58 W. 57 St., New York.

NEW YORK, N. Y., National Academy of Design, Mar. 24-Apr. 14. American Watercolor Society 76th Annual. Open to all artists.

Mediums: watercolor & pastel. Fee for non-members: \$1 per picture. Jury. Cash prizes.

Entry cards due Mar. 25; works Apr. 2. Worcester Art Mus., Worcester, Mass.

NEW YORK, N. Y., American Fine Arts Society, Apr. 13-23. American Veterans Society of Artists 4th Annual. Open to veterans & members of U. S. Armed Forces. Mediums: oil, watercolor, sculp. & prints. Fee: \$3.50. ptg. & sculp.: \$2.50. prints. Jury. No prizes. Entry cards due Mar. 25; works Apr. 2. Frederic Williams, Pres., 58 W. 57 St., New York.

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CLEVELAND, O., Mus. of Art: Severance Collection, Road to Victory, to Mar. 14.

COLUMBUS, O., Gall. of F. A.: Chinese Sculpt., to Mar. 13. Roderick Head, prints, to Mar. 31.

COSHOCTON, O., Johnson - Humrichouse Mus.: Coshocton Artists League, to Mar. 31.

CULVER, IND., Military Acad.: Portraits of Figures by Living Pts., to Mar. 10. Fay Chong & Richard Correll, block prints, Mar. 10-Apr. 1.

DECATUR, ILL., Art Inst.: Central Ill. Artists Annual, to Mar. 14.

DENVER, COLO., Art Mus.: Masterpieces of Amer. Ptg., to Mar. 15.

DETROIT, MICH., Inst. of Arts: Aspects of Contemp. Ptg. in Canada, to Mar. 20.

DUBUQUE, IA., Art Ass'n.: Dubuque Artists Salon, to Mar. 31.

EASTHAMPTON, MASS., Williston Acad.: Techniques, to Mar. 3-17.

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FLINT, MICH., Inst. of Arts: Flint Artists Annual, Mar. 12-Apr. 11.
FT. WAYNE, IND., Art Mus.: Ege Manuscripts, to Mar. 15.
GREEN BAY, WIS., Neville Public Mus.: Karl Platth, to Mar. 25.
GREENSBORO, N. C., Woman's Coll.: Lurey Colles, French Ptg., to Mar. 15.
HOLLYWOOD, CAL., Amer. Contemp. Gall.: Alex. Hackenschmied, photo., Mar. 7-Apr. 3.
HOUSTON, TEX., Mus. of F. A.: Printmakers Guild, to Mar. 15. Art in Army Camps, Mar. 7-21.
INDIANAPOLIS, IND., Herron Mus.: Amer. Prints Today, Mar. 7-Apr. 4.
IOWA CITY, IOWA, Univ. of Ia.: Student Work, to Mar. 17.
ITHACA, N. Y., Willard Straight Hall: Contemp. Amer. Watercolors, to Mar. 13.
KANSAS CITY, MO., Nelson Gall.: Chinese Tomb Textiles: Chinese Toggles; Retrospective of Friends of Art Purchases, to Mar. 31.
LOS ANGELES, CAL., Founds. West Art: Latin Amer. Contemp. Art, Mar. 8-Apr. 3.
County Mus.: Cezanne; Satt, sculp., to Mar. 31. Artists of Los Angeles & Vicinity, Mar. 14-Apr. 30.
Municipal Art Comm.: Sanity in Art Soc. Annual: So. Cal. Artists, to Mar. 31.
LOUISVILLE, KY., Speed Mus.: Hale Woodruff & Pupils, Mar. 7-21.
MIDDLETOWN, CONN., Wesleyan Univ.: John Taylor Arms, prints, to Mar. 8. History of Modern Poster, Mar. 10-31.
MILLS COLLEGE, CAL., Art Gall.: Federal Watercolors & Abstract Ptg., to Mar. 28.
MINNEAPOLIS, MINN., Inst. of Arts: Burne-Jones, drawings, to Apr. 4. Rembrandt, etchings, Mar. 7-Apr. 18.
Univ. Gall.: Katchadourian Murals, to Mar. 27.
MONTGOMERY, ALA., Mus. of F. A.: Irma Stern, to Mar. 31.
MUSKEGON, MICH., Hackley Art Gall.: Contemp. Art of Western Hemisphere, to Mar. 31.
NEWARK, N. J., Art Club: New Jersey Artists Annual, to Mar. 31.
Artists of Today: Ruth Rose, to Mar. 6.
Museum: Malvina Hoffman, sculp., to Mar. 12. Soviet War Posters, to Mar. 20.
NEW HAVEN, CONN., Pub. Lib.: Cliff Parkhurst, etchings, Mar. 3-12. Mabel LaFarge, Mar. 13-23.
NEW ORLEANS, LA., Arts & Crafts Club: Annual Membership Competition, to Mar. 27.
Delgado Mus.: Art Ass'n. of New Orleans Annual, Mar. 6-31.
NORMAL, ILL., State Normal Univ.: Modern Ptg., to Mar. 15.
NORTHAMPTON, MASS., Smith Coll.: Amer. Negro Art, to Mar. 6.
NORWICH, CONN., Slater Mus.: Aircraft Exhib., to Mar. 5.
OAKLAND, CAL., Art Gall.: Oil Ptg. Annual, to Mar. 28.
OLIVET, MICH., Olivet Coll.: Color Lithos. by Bonnard, Denis, Roussel, to Mar. 20.
PALM BEACH, FLA., Soc. of Four Arts: Americans 1942, to Mar. 7. Latin Amer. Show, Mar. 11-31.
PHILADELPHIA, PA., Art Alliance: C. Fleischmann, to Mar. 12. W. Stumpf: Bertha Klinck, sculp., to Mar. 21. Young Ptg., to Mar. 28.
Pa. Acad. F. A.: Watercolors & Prints, Mar. 6-21.
Mus. of Art: Art in Advertising, to Mar. 15. French 18th Century Illus., to Mar. 16.

NEW YORK CITY
A.C.A., 26 W. 8.....Group, Mar. 2-13
Acad. Allied Arts, 349 W. 86.....Annual February Group, to Mar. 11
A-D, 130 W. 46.....Hans Benda, to Mar. 19
Allison, 32 E. 57.....French & Amer. Prints & Drawings, to Mar. 15
American British, 44 W. 56.....N. Y. Soc. Women Artists Annual, to Mar. 13
An Amer. Place, 509 Madison, Dove, to Mar. 17
Argent, 42 W. 57.....Jessica Sherman, to Mar. 13
Artist Ass'n., 138 W. 15.....Group, to Mar. 13
Artists, 43 W. 55.....Amino, sculp., to Mar. 8. Sarah Berman, Mar. 9-22
Art of This Century, 30 W. 57.....Jean Helion, to Mar. 8
Assoc. Amer., 711 Fifth.....Fiene, to Mar. 6. Bernhard Sophie, to Mar. 8
Silk Screen Group, to Mar. 16. Joe Jones, Mar. 8-27
Babcock, 38 E. 57.....19th & 20th Century Americans, to Mar. 31
Baransky, 860 Madison.....Amer. Group, to Mar. 15
Bignou, 32 E. 57.....20th Century Ptg., to Mar. 20
Bonestell, 18 E. 57.....Leonard Mar. 2-13
Brooklyn Mus., Chinese Rubbings, to Mar. 28. Amer. War Posters, Mar. 12-28
Buchholz, 32 E. 57.....Klee; Masson; Primitive Sculp., to Mar. 20
Clay Club, 4 W. 8.....La Medico, to Mar. 15
Contemp. Arts, 106 E. 57.....Li Marzi, to Mar. 19
Coord. Council Fr. Relief Soc., 451 Madison.....French Posters from World War I, to Mar. 8
Downtown, 43 E. 51.....Zorach, sculp., Mar. 2-27
Durand-Ruel, 12 E. 57.....Pastel by Degas to Mar. 31
Durlacher, 11 E. 57.....Guerrero; Urruchua, to Mar. 20
Eggleston, 161 W. 57.....Harold Scott, to Mar. 6
8th St., 33 W. 8.....Gotham Ptg., to Mar. 15
French, 51 E. 57.....Modern French, to Mar. 15
Gall. Modern Art, 18 E. 57.....French & Amer. Group, to Mar. 15
Grand Central, 15 Vanderbilt.....Frederick Waugh, Mar. 9-27
Hudson River Mus., 511 Warburton.....Bronx Artists Guild, to Mar. 14
Kleeman, 38 E. 57.....Amer. Drawings, to Mar. 13
Knoedler, 14 E. 57.....Wieghardt, to Mar. 20
Kraushar, 730 Fifth.....Hartell, to Mar. 20
Lillienfeld, 21 E. 57.....Amer. Group, to Mar. 6
Macbeth, 11 E. 57.....Moses Soyer, to Mar. 6
Master Inst., 310 Riverside.....Ernest Zierer, to Mar. 22
Matisse, 41 E. 57.....Matisse, to Mar. 8
War & The Artist, Mar. 9-Apr. 3
Metropolitan Museum.....Indian Decor. Arts; Chinese Ptg., to Mar. 14
Drama & Other Arts, to Mar. 31

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